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The Musical Times

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FEBRUARY 1 1928

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THE DESTINIES OF MUSICAL ROMANTICISM

BY LEONID SABANEEV

'Down with romanticism' is a slogan of to-day. The most prominent composers have declared war on it in their works. Surfeited with the charms of the impressionism of the preceding period, music has turned from refinement and tonal magic to their opposites, and has lost no time in going to the other extreme. Musical creation takes place nowadays under the badge of 'brutality,' of harsh harmonies, of refrainment from that expressiveness which from time immemorial has been regarded not merely as the fundamental attribute of music, but as the sole justification for its existence.

This is not a local phenomenon, peculiar to one school, to one nation, but is developed on a world-wide scale. Even Russia, comparatively isolated for the last few years, is suffering from the deviation to the cult of a musical inventive faculty devoid of feeling—a cult which is equally characteristic of Europe and America. It is evident that there exist in the contemporary musical world certain causes and reasons for this universal outlook on music. The leaders of modernity, even though hostile to each other in their fundamental views, display a touching unanimity in their militant attitude towards the idea of musical beauty and feeling which formerly prevailed, and on which they have bestowed once for all the insulting epithet of 'sentimentality,' whilst the very existence of musical beauty has become for the majority of contemporary composers a matter of doubt.

Stravinsky, Schönberg, Hindemith, Casella, Milhaud, Varese—all in different countries—reflect to an equal degree this change in the universal musical sentiment, which is the more noteworthy in that it is confined almost exclusively to professional circles. Observation shows that the general public, the bulk of the people who listen to music, remains faithful to the old musical covenants, and that its interest in the group of innovators who have broken with the musical aesthetics of the past is mainly due to the unusualness, the sensation, and even the scandal of what is taking place; the public is not so much concerned with the aesthetic aspect. . . . The rupture between the musical sentiment of the professional composer and the public, perceptible, of course, in the impressionist era, is now becoming tragic; these two groups are already talking and thinking in different languages. As hitherto, the public demands that music shall have feeling,

which is hated and scorned by the new aesthetics; as hitherto, the musical public is of a romantic temperament; as hitherto, it has preserved, though in an enfeebled form, the ideals of the old musical 'beauty.'

It is interesting to investigate the nature of this vast and strange phenomenon which is being developed before our eyes, and to penetrate the psychology of these new 'professionals' who are guilty of shattering the old aesthetics and of turning the musical art into the art of a tonal kaleidoscope. This art is purely formal, ornamental, without content or psychology, without the poetry with which music has always been in close contact.

There is no doubt that the decisive and violent aversion from this 'content' was due to the ordinary—in its essence purely 'rhythmic'—feeling of satiety caused by the excessive development of the element of 'content' in the music of the preceding period (the later romanticism of Wagner, the impressionism of the Russian and French schools). Musical history and the variability of styles are always construed on the basis of the principle of contrast. The style of every era is to a certain extent the antithesis of that of its predecessor, of the 'musical yesterday,' and for 'to-day' there is nothing more odious than 'yesterday.' This musical 'yesterday' was founded on the ascendancy of tonal magic, on ample sufficiency of content, on the supremacy of literature in music, of thought and feeling in the musical tissue; in the tonal realm it was based on the cult of refinement, of complexity which reflected the complexity of its experiences, on the predominance of the harmonic element over the rhythmic.

The musical 'to-day' is the exact negative of that 'yesterday.' The professional is satiated more than the listener with the superfluity of the psychological and literary element in the previous period; he understands that the new is constructed on the principle of contrast with the old. Hence the gravitation to barbaric simplicity, to 'ugly' chords, to crude rhythms, to harsh harmonies; hence also the aspiration to banish psychology and the literary quality from music, and to reduce the musical art to the pure play of self-sufficient tonal forms, devoid of thought, essentially anti-poetic, purely constructive. In this constructive quality they recall the time when, in the process of similar theoretical seekings, the elements of the strict style were hammered out—the time of the Netherland masters, who created an art nearer perhaps to mathematics or the chess-board than to music in its poetic aspect.

But besides the ordinary historical causes, which operate on musical style in accordance with the principle of contrast, we observe other influences at work at the present day. We are spectators of the destruction of musical tradition and the death of musical mastery in the widest meaning of the term. This destruction of mastery and tradition began with the impressionist era, with the innovator's unrestrained passion for 'novelty.' It

became unusually easy to work in a musical realm in which 'everything was permitted.' Nowadays in order to become a composer it is not necessary to possess the talents and qualifications which were formerly indispensable; even a tolerable ear is no longer essential. In our modern atmosphere of business and rush, when 'time is money,' such a simplification of 'mastery' and its problem proved, of course, to be exceedingly opportune. Most of the contemporary composers who are publishing and performing their works should, according to the old ideas, be still attending the most elementary course of the musical A B C. But when this is 'abolished,' when 'everything is permitted,' the period of tuition and probation is unusually curtailed, and the composer becomes a 'master' almost as soon as he takes the pen in his hand for the first time. In former days he was essentially a most highly qualified musician. Now it is not so: this sphere is infected with amateurism, so widespread in the favourable conditions of contemporary musical life, which does not fathom the essential nature of the now predominant phenomenon. The composer has ceased to value his work as such; he prizes only the musical fame and career resulting from it. I have personally observed composers who cannot discuss and do not know what they have written, do not 'hear' their own music; to them the writing of music is not an event in their tonal world—which perhaps does not exist—but a purely external fact of their musical *cacoëthes scribendi*. The appearance of a new breed of musical critics, composed of men entirely lacking in musicality and a musical probation, has made the position still worse. Music deprived of the sustaining elements of a musical ear and tradition rapidly degenerates into another sort of art, or into a mere 'phenomenon,' having nothing in common with that which we used to call music. This new 'art'—for which a new name should certainly be invented, in order not to profane music—is incomprehensible to the generality of people; they listen to it with curiosity but without pleasure or enthusiasm, and as a rule it does not even set up that psychological condition which distinguishes the reception of any art from the reception of a street scandal.

This soil produces abundantly the blooms of charlatanism and unscrupulousness, which sometimes take the form of a hoax. Contemporary composers aspire first of all to invent some trick, in order to astonish and to make themselves singular; their work is often prefaced by a 'theory' in justification of it, put together more or less amateurishly, and without a knowledge of the subject. I will not mention the names of the actors in this great musical profanation which may have a tragic influence on the destinies of the musical culture of the world; I will only say that a tragical and fatal thread of mutual interests (not musical, but practical) has entangled composer, performer, critic, and publisher, and has turned the musical field into something like a 'bourse' in

which speculation with inflated values takes place. Until the inflation of their musical shares is made known, a majority of the men will manage to make their careers out of them, and satisfy their modest requirements of art, and their excessive demands on life, in view of the apathetic indifference of the public, who cannot understand the phenomenon all at once, and in general are not very interested in it.

Such are the causes—characteristic of the present day, and without precedent in the past history of music—which impress their special stamp on our times and explain much. Music has become a convenient field for the creation of inflated values of such a kind, and the professional musician is like the weaver in Andersen's famous tale, who assures every one that the king is robed, whereas he is naked. And a fatal fear restrains the few remaining musicians and the public from declaring the fact of this nakedness; a fear of seeming to be behind the times, to be dull of comprehension, since everything modern is presented in an aureole of new attainments, with prolix and boastful prefaces, and the public, quite unable to detect their unsoundness, accepts them as gospel. The pursuit of sensation peculiar to the present day completes the picture, and music is no longer received on the artistic plane, but on the plane of 'events.' The more brilliant, scandalous, and staggering the event, the more prominent it is. The fundamental musical distinctions disappear—the difference between consonance and dissonance, the differences of intervals and chords in general—harmony does not travel by the path of refinement of reception, as it did until (and including) the time of Debussy; it follows a line which leads to its coarsening and simplification. Harmonies become admissible, not because the ear learns to recognise more intricate combinations, but because it does not distinguish even the simplest, and they all become equally acceptable. In music the predominance of rhythm is setting in, the crudest and least specifically musical element—for rhythm can, of course, exist apart from sounds. Simultaneously there begins the now fashionable campaign against expressiveness, romanticism, and content. This is natural and intelligible: the new composer who—by reason of the inanity of his psychology and his lack of a fundamental feeling for music—has nothing to say, grasps at the theory of 'anti-romanticism' as something extremely advantageous to him. Snobbishness seizes the musical heights, and the absence of musical mastery proudly drapes itself in the toga of a certain 'new mastery'—but one needs to be a musician in order to establish the fact that this is the old story of the naked king again: that there is no mastery, but only discussions about it by persons interested in the legend.

Under these conditions musical creation in the most complex forms is made very easy and accessible to anyone. To write at random but with an air of profound thought is the recipe for this new creative work, whose starting-points are manifestly

dictated by principles entirely different from those of the old music. There exist, of course, ways and means of verifying and exposing these new methods, but they are cumbersome and not always practicable. Nevertheless I cannot refrain from informing my readers that I have been able to arrange a series of experiments which establish as indisputable facts that very often the musical tissue is vague and even unknown to the composer himself; that musical criticism does not judge from the impression made by the music, but from the title and the ideas resulting from it; that the alteration and the intentional mutilation of a work are not recognised by its composer; that the substitution of one composition by another is not recognised by the critic; and so on and so forth. These experiments should be carried out on a wider scale, in the name of the restoration of musical culture and the exposure of the false gods of the new Olympus.

It is evident that the fundamental tendency and fundamental signification of the musical art nevertheless remain unshaken. Only the sources have been lost, and the hierarchy and organization of the general musical opinion which formerly existed have disappeared. The position now is that there is no court of arbitration, no authority which would be of real and absolute value—this on account of the overthrow of tradition on the professional heights. Thanks to the influx of amateurism into the musical creators' camp the appreciation of taste has been distorted. At the present time, strange though it seem, the general public proves to be more competent in its estimation of the value of a musical phenomenon than the professional critics and composers. The latter, moreover, rarely share nowadays in the appreciation of the compositions of others, and there is a general feeling that each enjoys his own work only and hates all the rest, and possibly in the depth of his heart he is not pleased with his own things. The public still preserves the directness of its feelings, and we see here that, so far as we have to do with the 'musical public,' appreciation invariably approximates to the old norms. Nevertheless the situation continues to be eminently tragic and alarming. It will remain so as long as the fundamental insincerity of the attitude to musical reception exists—the insincerity from which emanates the war on romanticism, an age-long element of music; on the equally immemorial expressiveness in music; and on the idea of musical beauty, which undoubtedly exists, though in a fluid state. In place of direct musical contemplation there now exists an intricate and rational complex of snobbishness, mutual relations, and a striving not to seem out of date and ridiculous, and this completely paralyses the normal attitude to music and its appreciation. I have made systematic inquiries of musicians and non-musicians, and find that the negative attitude to contemporary creative work is almost general. It is interesting to note that inquiries of a similar kind (under conditions of anonymity) show that amongst

persons who usually profess to be worshippers of modernism there is no sincerity.

On the other hand there is no doubt that the tempo and rhythm of contemporary life seriously paralyse the romantic pre-requisites of creative work in the sphere of music, as they do not contribute to the establishment of prolonged and profound psychological conditions. There is a noticeable acceleration of the psychological tempo, and a diminution of the psychological form, and these are echoed in creative work. Some of our more gifted contemporary composers are brilliant illustrations of this: they are more at ease in an atmosphere of formal structures than in one saturated with psychology or, still more, with actuality. Men in the mass have lost the faculty of profound meditation on phenomena; the musician generally has ceased to be a philosopher, and is even proud of the fact, which he regards as an attainment. This makes us think seriously of the destiny of that great musical art, which in our eyes is alone precious. The forms are perhaps becoming monumental, but the creative impulse grows steadily less. But for this diminution we might hope that the modern formally cold and speculative tendency would soon be swept away by a new wave, calling for a fresh contrast, and hence for the revival of psychologism and romanticism. But on the other hand we see that music is essentially entangled with the material plane, with mercantile ties; that the very level of the average musician's psychology has altered and become materialised; that the type of the reflective musician, such as Wagner and Beethoven, is now very rare in its sincere form (we come across it in the order of snobbishness and pose)—and this compels us to think that the restoration of a genuine romanticism (not as a formal contrast to its predecessor, but as the echo in music of a really romantic state of the mind) will be long delayed, since the whole structure of modern civilisation, hurried and quantitative, contradicts and opposes it. Some change in the very profile of our civilisation must take place if the inevitable twilight and night of music are to be deferred.

Translated by S. W. Pring.

THE NATURE OF HARMONY

BY MATTHEW SHIRLAW

(Continued from January number, p. 19)

An old, and a good old name for the major triad is the 'harmonic triad.' The terms of the major triad, as $\frac{4}{5} : \frac{5}{6}$ or better, $\frac{4}{5} : \frac{3}{4} : \frac{1}{2}$, are in harmonic progression. The middle term $\frac{3}{4}$ is the harmonic mean of the first and third terms $\frac{4}{5}$, $\frac{1}{2}$. Has this harmonic mean any real harmonic significance, in a musical sense? It is remarkable that Hauptmann claimed for this middle term (e) that it represents the union of the sounds of the fifth, $c-g$. Seeing that Hauptmann discarded acoustical phenomena as the basis of his harmonic

system, and preferred for it a metaphysical basis, it is still more remarkable that the actual union of the sounds of the fifth, *c-e-g*, should, unknown to Hauptmann, result in the summation tone *e*. The manner in which these summation tones arise is not, it is true, yet fully understood, and it would be unwise to deduce the nature of the major third from this single phenomenon. Happily it is unnecessary, for there are other means of demonstrating the relationship between third and fifth. At the same time, the fact cannot be overlooked that we may unite these sounds in another fashion, yet with a similar result. If on the monochord we determine the interval of the fifth thus:  the union of the sections of the string $\frac{2}{3}$ and $\frac{3}{5}$ will be represented by the entire string $\frac{5}{3}$, giving rise to the following relationships, $\frac{5}{3} : \frac{3}{2}$, which in musical notation may be expressed thus:



The result is the same as in the case of the summation tone, but in the opposite direction, inverted. Thus from the union of the two sounds of the fifth, a harmony arises in two directions—one upwards, the other downwards; one major, the other minor:



The reason for the inversion is easily understood. In the first case we are dealing with vibrations, in the second with string lengths. We know that the rate of vibration of a string is inversely proportional to its length. In both cases the result is a summation tone. Whatever differences of opinion may exist with regard to the higher summation tone, there can be none with regard to the lower, at least if we admit that the sum of 2 and 3 is 5. The views of Helmholtz in respect of the higher summation tone may be said to be confirmed by the existence of the lower. The apparent contradiction in the fact that the union of the sounds of the fifth *a-e* may be represented now by *c#* and now by *c*, is only apparent, not real. It still remains true that the union of the sounds of the fifth is represented by the major third or tenth. Only, this major third, like the fifth itself, has two aspects—one ascending, the other descending. We may measure it either upwards or downwards.

These considerations, however, although they have a direct bearing on the question at issue, and further confirm the view that the minor harmony is just the major reversed, do not yet reveal to us the innermost nature of the minor harmony, nor the easy and natural way in which it arises out of the major. We must gird up our loins and journey still further into the unknown.

Although it would appear that every means has already been used, every path already explored in order to attain to the solution of this problem,

there is at least one avenue of approach that has never been used, apparently not even noticed, viz., the close analogy that undoubtedly exists between our major and minor modes and the old modes of a former epoch. The ancient Authentic mode arose from the harmonic division of the octave, and from the consonances of the fifth and fourth. Its corresponding Plagal mode arose from the arithmetic division of the octave, and from the same consonances, but in inverted order:

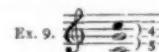


In similar fashion, our major mode arises from the harmonic division of the fifth, and from the consonances major third, minor third. Its relative minor arises from the arithmetic division of the fifth, and from the same consonances in inverted order:



The old Authentic and Plagal modes were the major and minor modes of a former epoch, the Authentic corresponding to our major and the Plagal to our minor. If we can discover how the Plagal mode arose, we shall very probably discover how the minor harmony arises—for the arithmetic division of the fifth, we may imagine, will be brought about much in the same way as the arithmetic division of the octave.

The fifth, in dividing the octave harmonically, gives rise at the same time to the interval of the fourth. So the fact must be stated. It would be obviously incorrect to say that the fourth divides the octave harmonically, and gives rise to the interval of the fifth. In the harmonic division of the octave, therefore, the fourth appears as the octave complement of the fifth :



It is thus the fourth is understood, for although the eye may perceive the three intervals of the octave, fifth, and fourth, the ear distinguishes directly only the octave and fifth. And indeed, reckoned from the bass, upwards, only the octave and fifth are present. It is a different matter when the lower note of the fourth appears in the bass. What particular importance attaches to the bass? Because the bass, if not the fundamental note, at least occupies the place of the fundamental note. How then does it come about that in the fourth, *g-c*, which is everywhere understood as the inversion of the fifth, *c-g*, the lower note of the fourth finds itself below *c*, instead of its rightful place above *c*. Rameau, in his famous theory of the inversion of chords, whereby he so enormously simplified the theory and practice of harmony, does not explain this to us. In dealing with inversion, Rameau's methods of procedure are to a large extent

empirical. He says in effect: 'If in the major harmony *c-e-g* we place *c* an octave higher, we obtain the first inversion of the harmony, *i.e.*, a chord of the sixth, *e-g-c*' Rameau does not tell us what natural principle permits him to place the lowest note of this, or any other chord, an octave higher. It may thus be objected that although Rameau inverts chords, Nature does not, and Rameau's writings may be searched in vain for an answer to this objection. The answer is that in the fifth, *c-g*, this *g* may be not only fifth of *c* but may itself assume the rôle of fundamental. A glance at the harmonic series will make this plain:

Ex. 10.

It is evident that each sound of this series may be understood in two ways, either as forming part of the resonance of the fundamental, or as itself a fundamental and giving rise to its own series of harmonics. Thus with 1 begins the order 1, 2, 3, 4, 5, &c.; with 2, the order 2, 4, 6, 8, 10, &c.; with 3, the order 3, 6, 9, 12, 15, and so on, such secondary orders being exactly similar to the primary order, and their terms reducible to the terms of the primary, for the proportions 3, 6, 9, 12, 15 = 1, 2, 3, 4, 5. In a musical sense this means that in the order 3, 6, 9, 12, 15 the first term 3 may be understood as the twelfth of 1, and as forming part of the resonance of 1. But the order 3, 6, 9, 12, 15 may also assume the form 1, 2, 3, 4, 5, whereby the term 3 now assumes the rôle of 1, and becomes itself a fundamental, or, as we might say, a Tonic. This is one of the most familiar facts in musical experience and practice. In the simple circumstance that a musical sound may be understood not only as forming part of the resonance of its fundamental, but as itself a fundamental, we discover the source of a whole series of harmonic phenomena, indeed of some of the most subtle and beautiful effects in music and harmony. It is this that makes modulation to other keys possible, in such a way that any note of a chord, or of a scale, may change its function and assume the position of fundamental, or new relationship to a new fundamental, of a new key. It is this that makes inversion possible, thus bringing about the strange fact that the inversion of harmony is the necessary consequence of its being generated upwards. And it is this that brought about the old order of Authentic and Plagal modes—for in the Authentic order the note *a* may assume the position of fundamental,

Ex. 11.

and may develop itself as a fundamental up to the point at least of giving rise to its octave, thus

bringing about the Plagal order which is the inversion of the Authentic:

Ex. 12.

We have already discovered that the fifth may be understood in either an ascending or descending direction, according to the position this fifth occupies within the octave:

Ex. 13.

The octave is necessary; if not actually present, it will nevertheless make its influence felt. Similarly with the fourth. It also has two aspects according to the position it occupies within the octave, and may form part of either an Authentic (ascending) or Plagal (descending) order:

Ex. 14.

It is difficult for us, however, trained as our ears have been to appreciate the lower note of the fifth as the real fundamental note, to realise fully the downward, dependent effect of the descending order. For example, such a melody as this:

Ex. 15.

appears to be based on the descending order:

Ex. 16.

Of course it is not: it arises from the scale of F major, derived from the harmonic division of the octave:

Ex. 17.

and so we understand it. The descending order is better realised in the following old tune, beginning (and ending) thus:

Ex. 18.

evidently based on the order:

Ex. 19.

but most easily, perhaps, in our own major scale in its arithmetic division Tonic-Subdominant-Tonic:

Key C major.

Ex. 20.

and in the Plagal cadence derived from it.

The order $g\text{-}c\text{-}g'$ may, then, occur in such a way that g' is understood as fifth of c , and the whole is thrown back into the Authentic order $c\text{-}g\text{-}c'$ (g'), where c is firmly established as fundamental. But again the order $g\text{-}c\text{-}g'$ may have a real Plagal dependent form—here g , although not in reality the fundamental, at least fulfils the rôle of the fundamental up to a certain point, in giving rise to its octave, g' , this g' being directly appreciated as an octave sound, rather than as fifth of c .

Both formations occur in the harmonic series:

Ex. 21.



for in the order $g\text{-}c\text{-}g$, this g may be regarded either as twelfth (fifth) of c , whereby $g\text{-}c\text{-}g$ is thrown back into the Authentic order $c\text{-}g\text{-}c$ (g); or g may be regarded as octave of g and not directly as fifth of c . The difference is similar to the difference between $\frac{2}{3}$ and $\frac{3}{2}$ times, a grouping in twos and grouping in threes:



To sum up in a few words: the consonances of the fourth and fifth may each appear in two different aspects or orders, affecting the ear in two different ways. This difference of effect depends on the position these consonances occupy within

the octave—as $c\text{-}g\text{-}c'$ or $g\text{-}c\text{-}g'$. The first order does not arise naturally, and the second artificially; the second is as natural as the first. The first arises from the harmony of the fifth; the second from the harmony of the fifth also, but through its inversion, the fourth. The fourth, however, is the necessary consequence of the fifth, and arises quite as naturally, for the fifth, in dividing the octave harmonically, brings about at one and the same time the interval of the fourth. In the fifth the lower note is the fundamental; in the fourth the lower note may assume the rôle of fundamental up to the point of giving rise to its octave, without thereby destroying the consonance of the fourth. Were the lower note of the fourth to establish itself more firmly as a fundamental, and generate its twelfth or fifth as well as its octave:



the fourth would lose its consonant character and become dissonant. This is the explanation of the old strife as to whether the fourth is a consonance or a dissonance. It was a good consonance in

Hucbald's time, but had become also a dissonance considerably earlier than the 16th century, the reason being the gradual appreciation on the part of musicians of the significance of the fundamental. No musical reader will have difficulty in understanding what has just been said, and as for the non-musical reader, it matters little whether he understands it or not, so long as he grasps the following simple fact—one that is, for the question in hand, of paramount importance.

It is this: that in the order $g\text{-}c\text{-}g'$, or other similar order, the highest sound may arise as the octave of the lowest, thereby bringing about a fifth of which c is not directly the fundamental. It is the reverse of the Authentic order $c\text{-}g\text{-}c'$. Here the fourth is brought about by the fifth. In the order $g\text{-}c\text{-}g'$, it is the fifth that, strangely enough, appears to be brought about by the fourth. As in $c\text{-}g\text{-}c$ we cannot regard g as fundamental of the fourth $g\text{-}c$, so in $g\text{-}c\text{-}g'$, if we hear, as we frequently do, g' as octave of g , then the fifth $c\text{-}g'$ arises indirectly through the octave sound g' , and it is thus we hear it.

It is a remarkable order floating, as it were, in the air, without foundation or real fundamental note.

(To be continued.)

THE MUSIC OF THE HALLS

BY F. BONAVIA

I am perfectly aware that music is not an indispensable part of a music-hall entertainment. A cinema without some sort of more or less descriptive musical accompaniment is unthinkable. But one can imagine an excellent music-hall performance from which all form of music is banished. Nevertheless, a visit to the music-hall from time to time is apt to broaden the horizon of the musician, especially if he happens to be interested in humanity as well as in artistic matters. If you believe that the proper study of mankind is man, there is no better place for an inquiry into men's virtues and foibles. The stout heart of man, for instance, never shows to greater advantage than when we consider the humble heroes of the music-hall orchestra. It is the custom of managers, founded on the belief that we cannot have too much of a good thing, to give their patrons ample measure, and give it often. Thus it frequently happens that no less than three performances are given daily. This is no hardship for the actor, whose turn, lasting about a quarter of an hour or twenty minutes, amounts to an hour's work per diem. It is another thing for the orchestra which, like the poor, is always with us, accompanying the comedian as well as the acrobat, the juggler, and the dancer.

Some weeks ago a mean little tune—called, I believe, 'Ruddy Bottom'—caught my attention on account of a clarinet passage which sounded so much like squeaking rats that many people looked anxiously about their feet. It was built

on a very simple plan. First came the subject, played twice; then a slight variant in the relative minor; then *da capo*. The orchestra played it six times—with repeats, twelve. The same piece was served up later as accompaniment to a gymnastic display, and again, later on, to a company of dancers. By the end of the afternoon I reckoned that it must have been played thirty-six times; by the end of the day a hundred and eight times. By the end of the week that wretched, misshapen tune must have had six hundred and forty-six opportunities of thoroughly depressing every member of that orchestra. This may have been an exception, but when a tune is assumed to be popular, there is no curbing the generosity of the music-hall director. He will serve it again and again as sauce for the oddest 'turns.' How else could the fortunate composer of 'What'll I do' have amassed his wealth?

The modern music-hall tunes have one great and common merit. They leave nothing behind; they make no impression. For all the recent progress of publicity and of the enterprise of some Sunday publications, not one modern song has had the vogue of 'Ta-ra-ra-boom-de-ay' or of 'After the ball is over.' Modern tunes come (chiefly from America) uninvited; they go (possibly back to America) unlamented. Music-hall patrons, large-hearted and unsophisticated, applaud everything and everybody, but remember only that which possesses real merit. They do not store up debased coin.

It is too often assumed that music-halls are responsible for the present vogue of syncopation. That jazz and syncopated music are encouraged in all music-halls cannot be denied. But who can say whether the audience laughs with or at the antics of the 'syncopated artiste'? At any rate the music-hall has put syncopation in its proper place by applauding most vigorously those exhibitions in which nothing is added to rhythm pure and simple. When a dancer wants a good climax he stops the orchestra and marks a rhythm of some complexity with his feet. This always brings the house down, which I take to mean that the audience feels relieved and thankful that all attempt at pretending that bare rhythm is music has been given up. A music-hall audience invariably applauds a good *pianissimo* or a good *fortissimo*. Stern intellectuals may see in this a confession of weakness and a want of discrimination. There are good pianissimos and bad pianissimos; good fortissimos and bad fortissimos. But in encouraging them all, the patron of the hall shows himself to be a man who can detect good intentions as well as good deeds, a man with insight into the working of other people's minds, and he also means, perhaps, to register thus his protest against colourless performances elsewhere. Of course, a music-hall audience is not infallible. Even in the halls sometimes merit goes unrewarded and atrocities escape punishment. But on the whole it may be said without fear of contradiction, that no other public is so thankful for small mercies or

so loth to use the rod. No other public would stand for a moment the deadly monotony of endless repetitions on the inappropriately called 'variety' stage; no other public would have its keen appetite for music spoiled by tasteless, indigestible stuff without protest.

A little while ago I saw a turn performed by two sisters which consisted mainly of the usual ingredients—a song with words so inane that they could not even raise a smile of pity, and a dance of the usual kind. With this they had fair success. But towards the end they dropped all pretence at giving the public what it is supposed to want. They came close to the footlights, and stood there side by side singing softly, sweetly, as if for their own pleasure, melodies which had the essentials of music in them. When they finished the house rose to a man and cheered them to the echo. That 'turn' found no imitators, just as there are no rivals to Ernest Butcher and Muriel George; for music—real music—is not encouraged by the directors. There is a great deal of musical talent amongst music-hall performers which is not allowed to appear. It matters little in the case of men like Grock or Noni, for their clowning is so good that any other attribute may be kept in the background without loss to their power of attracting and delighting us. But there are hundreds in the rank and file of the profession who may possibly gain some distinction, if instead of giving the public the sort of music they believe the people want, they were to give the best that is in them.

ON FAULTY SENSATIONS OF MUSICAL PITCH, WITH NOTES OF A PERSONAL EXPERIENCE

BY EDWIN SMITH

(*M.D. Lond.; Coroner for N.E. London*)

In the November *Musical Times* a correspondent made inquiry concerning a curious and troublesome condition of his hearing characterised by faulty perceptions of musical pitch. The hope may be expressed that the disturbance has proved transient in character, and that a normal state has been duly restored. Having had a personal experience of a similar kind, and believing these cases to have an interest for readers of a musical journal, I am enabled by the courtesy of the Editor to describe my sensations and to comment on this peculiar aberration of hearing.

Towards the end of May, 1927, the symptoms of an ordinary cold of some ten days' duration were followed by an extension of catarrh from the throat to the right ear, with the familiar sensations of fullness and partial deafness that result from obstruction of the Eustachian tube connecting throat and ear. The left ear remained apparently unaffected. A few days later—on June 5, to be exact—I noticed that the wireless transmission of an orchestral item, to which I was listening through the medium of a loud speaker of the disc-shaped variety, sounded extremely discordant. It seemed

as if the majority of the orchestra, strings and wind alike, were playing abominably out of tune. The sensation was extremely unpleasant and at the same time very puzzling. It was also surprising to find that my condemnation of the performance did not seem to be shared by a member of my family, present at the time, who happens to have a particularly sensitive ear. I ought to have appreciated at this point what had happened; but it is difficult to reject the direct evidence of one's senses, and it seemed to me that somehow or other the musical fare provided for listeners that day was very seriously at fault. A larger faith in the capacity of the performers and the quality of their instruments might have enlightened me at once, but it was not until the next morning that a further experience led me to suspect that my hearing was to blame. I noticed that a chiming clock gave out an unpleasant jangle when striking, and found that the cause of this became apparent when the ears were closed alternately while listening, for it was then obvious that my ears were not in agreement as to the pitch of sounds reaching them. This took me to the pianoforte for an investigation, when I found there was a discrepancy amounting to a full semitone in respect of the higher notes of the keyboard. In the neighbourhood of middle C the difference was a little less than a semitone, and it gradually lessened in amount on further descending the scale. At the level of the violin E the difference appeared to be just a semitone; for example, when I struck e'' and listened with the right ear alone I received the same impression of pitch as when I listened to the adjacent F with the left ear. From my general sensations of aural discomfort it was evident that the right ear must be the one at fault; and it was easy to satisfy a bystander that this was so, for on singing various notes of the pianoforte as heard with that ear, one's vocal efforts were pronounced to be a semitone too high in pitch. Clearly the right ear was registering sensations of pitch at too high a level to the extent of about a semitone.

Had there been a necessity for hearing music at this stage the right ear could have been plugged with advantage. As it was, the partial deafness on that side gave welcome relief when listening to distant musical sounds, the faulty version from the right ear being then largely submerged in the louder message conveyed by the other side. At close quarters the sensation produced by two simultaneous performances of a Chopin Scherzo in keys a semitone apart may be imagined in some degree, but the performance must be heard for a full appreciation.

It was on the following day (June 7) that a further discovery provided a fresh interest. As I faced the loud speaker at a distance of some eighteen feet, the sound seemed to come from a position below and to the left (*i.e.*, my left) of its actual place of origin. Using the right ear alone it was impossible to locate this new position

within definite limits; but when listening with both ears, the spot seemed curiously well defined, and it was a simple matter to place a paper circle some eight or nine inches in diameter in a position where it covered the whole area of the apparent source of sound. With a paper circle so placed, measurement showed its centre to be about four feet to the left (my left) and downwards from the centre of the loud speaker (which is fifteen inches in diameter), this position being the resultant of a displacement of three and a half feet horizontally, and two feet vertically, corresponding with horizontal and vertical angular displacements of about twelve degrees and six degrees respectively. When using the left ear alone, no abnormal sense of direction was apparent. The displacement noted was that observed at the distance mentioned (eighteen feet); on approaching the loud speaker, the places of real and apparent sources of sound were found, as would obviously be expected, to approach, until at close quarters they became indistinguishable.

By June 12, the discrepancy in pitch at the level of the middle notes had become slightly smaller, being definitely less than a semitone, and with lower notes the divergence was still less noticeable. On the other hand I found that in the region of the highest two octaves of the keyboard, the departure from the normal had increased considerably, amounting in the highest octave to a full tone; so that the simple experiment of asking a bystander to strike, say, the note d''' half a dozen times in succession, while I listened with left and right ears alternately, produced the pitch-sensations of D, E, D, E, D, E. This difference of a whole tone seems to have marked the maximum degree of disturbance experienced, and after persisting at this level for a further few days the discrepancy gradually subsided, the higher notes being the last to recover completely. By June 25 a normal state of hearing seemed to have been practically restored, though not entirely; for on this date a test with an ordinary A tuning-fork gave a perception not of raised but of slightly lowered pitch with the offending ear. The difference on the two sides was very slight; I guessed it to be in the neighbourhood of an eighth of a semitone. After a further day or two this remnant of the disturbance had disappeared. One can perhaps imagine that a faulty ear having become tired, as it were, through registering too highly, may go a little way in the opposite direction before final recovery. Together with the return to a normal appreciation of pitch there was a corresponding subsidence of the accompanying symptoms, including a lessening and final disappearance of the space-interval between the actual and apparent positions from which sounds were heard to come.

Having given this brief personal record, there remains a further duty to the reader. I may reasonably be expected to supplement the simple narration of observed facts by a contribution towards their explanation. Unfortunately

there is little to offer in solution of the problems arising. In medical and scientific literature there seem to be surprisingly few references to the condition described, and these are scanty and show little unanimity or certainty of opinion. There is apparently some sort of agreement that affections of this class depend on changes in the labyrinth of the inner ear rather than on altered states of the drum; and it is not difficult to attribute the symptoms observed to some condition of catarrh or altered tension affecting the delicate and complex structures involved, without venturing upon theories as to the exact nature of the processes at work. This is as far as most authorities seem to have gone. At all events a somewhat detailed search has proved singularly unproductive. I should like, however, to take the precaution to apologise in advance to the author of the elaborate monograph upon the subject that possibly exists somewhere, though so far escaped from notice. The most definite reference observed occurs in an American text-book* in which the authors describe the maximum distortion of pitch likely to occur as amounting to 'one or two degrees.' It is not stated whether by a 'degree' of sound we are to understand a semitone or some other interval; possibly the expression may be used in America to indicate a definite fraction of the octave, but on this point I am uninformed. A condition of the auditory nerve or nerve endings (*i.e.*, a disturbance in the inner ear or in the nerve leading thence to the brain) is given as the cause of the more marked degrees of the condition. Slight faults may be due, it is stated, to altered tension of the sound-conducting apparatus (*i.e.*, the drum and adjacent small bones of the middle ear). The same work contains a brief reference to the occurrence of alteration in the apparent direction of sounds, these seeming to come from the side opposite to that of the affected ear. No suggestion, however, is offered in explanation of this curious symptom.

In the absence of desired enlightenment we must be content to 'look the difficulty in the face and pass on,' after merely referring to one point of interest that shows, incidentally, the ease with which erroneous conclusions may be formed in a complex field of inquiry. If we consider the structure within the ear known as the organ of Corti, with its multitude of graduated rods, an analogy with the keyboard of a musical instrument seems almost irresistible, and it has often been assumed quite naturally that there must be a correspondence between a particular rod and a sound of a certain pitch. But the biologist tells us that these rods are entirely absent in birds, whose appreciation of pitch is presumably not inferior to that of other animals. We know, it is true, something of the physical mechanism of the ear, but we know little as to the physiology and pathology of that organ, beyond that in these fields of inquiry there are many obscure problems awaiting solution.

But it may not be unprofitable to ask if the matters before us have any practical bearing on purely musical questions. Can we, for example, trust the ear all the time to furnish sensations of pitch corresponding accurately with the vibration rates of notes reaching it? Clearly we cannot. And if the sense of pitch may suffer, the appreciation of tone-quality may also come under suspicion. What, then, as to the position of the musical critic? When, let us say, he charges a violinist with faults of intonation and tone-quality, can we be sure that the critic himself is not suffering from some catarrhal or other abnormal state of his auditory apparatus? He feels, perhaps, in good health; there is nothing seemingly to suggest that his sensations may be untrustworthy. But it is easy to imagine a disturbance arising primarily in the inner ear and unaccompanied by any relatively gross condition such as the deafness often associated with an ordinary cold. Aurists describe conditions of the inner ear characterised by little beyond an altered sensitiveness to sounds, a state that may be found in association with good general health. Again, if one ear may be affected, why not both? And what is there by which a normal standard of sensation can be fixed and, when fixed, recognised as present or absent in any specified individual? Is not the 'normal' just the average level of sensation as affecting mankind in general, a standard incapable of direct observation or measurement?

(To be continued.)

Ad Libitum

BY 'FESTE'

The beginning of the year saw the customary conferences and debates on the condition of music in this country, and, as usual, more or less gloomy prognostications were the rule. An article by Sir Henry Wood, in the *Evening News* of January 4, provided food for thought.

Sir Henry is, with good grounds, enthusiastic concerning the high standard reached in choral, orchestral, and operatic performances by the students of our chief training schools. He points out that for twenty years music has been given its chance in schools of all types, and that the general public has also had ample and generally well-directed help in increasing its knowledge of good music. The result of all this ought to be crowded concert halls, and a far more flourishing state of things than is the case. 'What [he asks] is the defective element in our musical life, since it is neither the training of the audiences nor the training of performers?'

He gives several answers. First, teachers can do marvels, but they cannot impart a love of beauty. The inference is that youngsters on leaving school do not develop the advantages they have received from the 'musical appreciation' and other classes. What of the adults? Sir Henry

* 'Eye, Ear, Nose, and Throat,' by Ballenger and Wippern.

does not think the nation is lacking in aesthetic sense. ‘We have our literature, the richest in the world, and our great schools of painting.’ Nor does he agree with the Continental view that the English are innately unmusical:

I am confident that there is in Great Britain a limited, but very considerable, demand for the best music. The extent to which it can be enlarged has yet to be shown. I believe it to be capable both of enlargement and of intensification. It is my deep conviction that it remains an ineffective demand because it is half-conscious and undirected, and that it was more effective a few years ago because a great directing personality was then still in the musical world.

Which brings him to his main conclusion—that ‘the crying need of musical London is for a great manager.’ Musicians have their hands full making music; they cannot be expected to organize as well:

The manager is needed to bring musicians and their public into touch with each other. *Let us pray this year for a manager with an enthusiastic love for musical art and with imagination, courage, steadfastness, and respect for detail.* We want a successor to Robert Newman, who in the Promenade Concerts went counter to every preconceived opinion of the taste of the London man in the street, yet found our wonderful public in the streets of London. We want successors to Carl Rosa and Sir Augustus Harris.

Sir Henry thinks this is a more vital point than finance. Music must be financed, it is true. It is true, too, that ‘there are still far too many people in Great Britain who love music very dearly, but do not realise that they must pay for it dearly.’ Sir Henry, however, believes that the money can be got, either from a few rich enthusiasts or from a host of poor ones. ‘But the manager is needed to make it active. Similarly the audiences exist, but again the manager is necessary to develop their consciousness of the need of good music,’ and to supply that need in the best possible way. And Sir Henry ends by repeating the wish that 1928 may bring London a great concert manager.

But London is not England, and a heaven-sent manager at Queen’s Hall will cut no ice in the provinces, where there are still a few people dragging out a kind of existence.

On the whole it strikes me that Sir Henry, like most of the coroners who have lately been holding inquests on the country’s music, thinks too much in terms of the concert hall, and especially the London concert hall. But even looked at from this angle, are things so very bad? I do not recall a recent orchestral concert at Queen’s Hall that has not been well attended. The Philharmonic Society, the L.S.O., and the B.B.C., alike have drawn full halls. This touches only a comparative handful of London’s population, it is true; but so long as the activities of London’s chief orchestras are confined to the Albert and Queen’s Halls we need not be surprised that the denizens of, say, Ball’s Pond or Hatcham stay away in large, enthusiastic crowds. Decentralization? Something of the sort was tried a few years ago, but with little apparent success. For one thing, the outlying suburbs are badly provided in the matter of suitable halls; and, for another, an occasional concert

can hardly compete with such standing attractions as the cinema and variety theatre, where seats are not only far cheaper but also far more comfortable. Habit is everything, and it is not easy to live on the outskirts and acquire the concert habit unless one has a goodish margin of both time and money. Attendance at Queen’s Hall for the Ball’s Pondite who has done a day’s work in London means either a double journey, or a long wait and a meal in town, and in either case a late and uncomfortable journey home. The local picture theatre and variety house are round the corner, or at most a pennorth of tram-ride away, with two houses a night or a continuous show that can be dropped in and out of easily and cheaply. No wonder we decide to stay and relax at Ball’s Pond. And no doubt much the same conditions obtain at all large centres of population. The concert can never hope to hold its own until it is as get-at-able, as cheap, and as comfortable as its rival attractions.

This seems a hopeless outlook, but is it? Are not our musical coroners sitting on the wrong corpse? A few weeks ago we were pitched into because we had no subsidised opera. ‘Look at Ruritania,’ said our mentors. ‘Even so small a state as Ruritania, not much bigger than Rutland, manages to run a national opera. Look at such cities as Pumpernickel-am-Spree, at Amsterdam, at Rotterdam, at Seidlitz, at—in short (the supply of names giving out), simply look! If Pumpernickel can run its opera all the year round, why cannot Cheadle? If Seidlitz, why not Epsom? The answer is that all these Continental people are musical, and we English are not. Opera is the acid test, and our indifference to it proves that we have no music in our souls, whatever else we may have there.’ And in similar strain we are given to understand that concert-attendance is another acid test from which we emerge as mere barbarians.

But I deny the validity of both tests. There was abundance of musical life here and on the Continent long before there were concerts or opera houses. Otherwise, the musical history of England begins with the name of Thomas Britten, who seems to have been the first Robert Newman. But we know that we had quite a decent musical past to our credit long before Thomas combined a coal round and a box-office. And our musical life would not suddenly dry up if all our concert rooms were promoted to cinemaship. Despite the Jeremiads, there are still many hundreds of thousands of us to whom music is a part of life. We should continue to take in our daily supplies via the gramophone, the player-piano, and the wireless. Nor should we stop at that. We should still lift up our voices in choral societies (Sir Thomas Beecham, in an article written to prove that we were musically bankrupt, said that this country had four thousand choral societies. I give his total from memory, but I

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know it ran into thousands. Anyway, that one sentence proved that so far from being bankrupt we were by way of being a jolly sight more solvent than the opera-eating Kuritanians. A few thousand choral societies, in village, suburb, and city, working at the madrigalists, Bach, Elgar, and our fine modern English part-song composers, imbibe and spread more musical culture than any number of opera companies whose staple is early Verdi, Puccini, Massenet, &c., with an occasional Wagner cycle or dash of Mozart; we should still continue our amateur chamber music and orchestral activities; our hundreds of competition festivals would go on dealing with their many thousands of entrants; the parlours of a million homes would still resound with our assorted instrumental solos and duets; and the voice of the family vocalist would still be heard in the land—or, at all events, by the people next door. Run over in your mind all the musical folk among your circle of relatives and friends, and you will find that a good proportion of the keenest and most musical rarely or never go to either concerts or opera. I do not deny that they miss something by this abstention, but I deny also that they are a whit less musical than the average concert-goer.

So, as I said above, the inquest is on the wrong corpse. In fact, it isn't on a corpse at all, but on a couple of valetudinarians—the concert and opera—who happen to be just now a little more sickly and worried about themselves than usual. The country's music, so far from being dead, is very much alive in all sorts of ways, but some of the most important of these ways are new, and not easily assessible. The two valetudinarians will dodge the coroner for a long time yet if they will but sit up and adapt themselves to the new conditions. If, even then, they find they are not wanted, there need be no wringing of hands; for, I repeat, there will remain abundant means whereby we can make and take all the music we want.

It may well prove, however, that the B.B.C., so far from killing the public concert, will give it a new lease of life. Its concerts at Queen's Hall have clearly tapped a fresh public. At each concert I have found myself surrounded by refreshingly unsophisticated folk. Evidently they had heard orchestras at home, and had decided to go and see one—for they took in almost as much pleasure through the eye as through the ear. At first one thought these hearers were Promenaders who had stolen back to their old haunt, but clearly they were quite new hands. It is one of the curiosities of London's musical life, by the way, that many hundreds of people go to the 'Proms,' and then proceed to hibernate. A few years ago a popular song asked 'Where do flies go in the winter?' I was never inquisitive on the point; it sufficed that they went somewhere and left the thin spot untickled. A really important question is, Where do the Promenaders go?

Evidently they eschew orchestral concerts from October till August comes round again. Only a few of them creep back, pipeless, to Philharmonic and other exalted affairs. Could an extension of the 'Prom' freedom and sociability to other orchestral concerts make this floating audience into regular patrons of Queen's Hall? There can be no doubt that the permission to smoke is an element in the success of the 'Proms,' and the fact suggests that if the concert hall is to compete with the cinema and the variety theatre it must be prepared to take a leaf out of their books not only in regard to cheapness and comfort, but also in more direct ways. Both cinema and music-hall have borrowed a good deal from the concert room. I should like to see some enterprising concert-manager turn the tables by giving really good concerts with a few first-rate variety or picture items by way of relief. I know the arguments that will at once be brought forward against the idea. I shall be told that the atmosphere would be all wrong for a fine piece of music. But so far from admitting this, I honestly believe that the fifth Symphony would gain rather than lose by following twenty minutes of George Robey. The mere thought of such a juxtaposition gives one a shock at first, but the transition is no more violent than the changes from tragedy to low comedy that abound in Shakespeare. We already admit into our concerts a little mild light relief in the shape of Humoreskes and Scherzos; and singers give us comic songs from Rossini and Mozart which few understand. Why shouldn't they draw on Sullivan as well as on Rossini for a patter song, and give that Snowflake a rest? And as a change from humoreskes which never raise a ghost of a laugh, why not play one that will make us roar? Why should 'Lucy Long' be heard at Queen's Hall only in the second half of a 'Prom'? If the lady is sufficiently respectable for that occasion, she might be given a run at ordinary concerts. Anyway, the point is that you or I have from time to time found pleasure in an unusually good musical item in the course of a show at the Coliseum. The fact of its having been sandwiched between a comedian and a juggler did not abate our pleasure. On the contrary, did we but know it, the music probably gained from the contrast. It is an odd thing that, although we all acknowledge variety to be the spice of life, we are mortally afraid of it in our musical doings. Variety of a sort is present, it is true. We mix up soft and loud, fast and slow, old and new; but how much really vivid contrast of mood and style is there? Whatever label it bears, the music is rarely light, and even more rarely—we might say never—humorous. I want to see Sir Henry Wood conducting a Scherzo so funny that we shall have a difficulty in suppressing our laughter. And my admiration for Mr. Kennedy Scott and his Oriana Choir will not be complete till they have found some part-songs as diverting as 'Jenks's Vegetable Compound'—though the music will be better, of

course, because by that time our Baxes and Holsts and Vaughan Williamses will be giving mediæval pietists and mystics an occasional rest in favour of witty verses by the Milnes and Herberts.

To the severe reader who scoffs at these suggestions, I reply that to-day the public cannot be easily classified into musical and unmusical. The sale of gramophone records of good music shows the futility of using the concert as a gauge, for if all the gramophonists who buy first-rate records attended concerts the halls wouldn't hold them. I believe that the future will see the various types of entertainment—concert, theatre, cinema, and variety house—overlapping more and more, until you and I will have to think hard before deciding whether we shall go to the Coliseum for variety-cum-music, or to Queen's Hall for a bill of orchestral favourites with interludes by Mabel Constanduros and Meandering Monty. The great bulk of the public will go to both these types, and concerts will pay once more. For the more definitely musical leaven there will still be occasional performances of (say) the B minor Mass and other works that must obviously have a complete programme to themselves. Musicians will once more be busy, and everybody so contented that the musical coroners will be out of a job. If, however, they are really anxious for a corpse or two we can hand them the musical critics, who have been sat on so often that they have become hardened. In fact, they like it: it shows they are not forgotten, and it gives them something to write about.

THE SINGER AND BROADCASTING

BY CORBETT SUMSION

The singer normally woos success with an audience by two means, which have extensive interactions: the voice and the presence. My enjoyment of much good singing in the concert hall by women has been spoilt by an inability to be unaware of the bodily expanse, or by a dress which seemed to me outrageous: and contrarily the east wind of criticism has as often been tempered by the shingled or shorn beauty of a sheep that has gone sadly astray musically. The man too may, as a singer of songs, 'get away with it' merely by the magnetism of personality for long years after his voice has to all intents and purposes gone.

But at the microphone the singer is stripped of this valuable asset, and has to stand or fall by the voice alone. It is, perhaps, natural that the men should suffer least. True, we still have men who sing songs as if they were exercises in voice production: that is to say, we get the notes overburdened with 'tone,' and we hear the words: but the singer gives one the impression that he has no more notion what it is all about than if he were a Mongol who had with difficulty learned to speak English but did not yet know anything of the words' meaning. However, one has not to hear very much broadcast music before one learns to be grateful for these smaller things: notes that are not uncontrolled wobbles and words that one can hear. May one

also suppose that, as the B.B.C. is run in the main by men, the critical standards as applied to men are higher—or, shall we not say, are less often lowered? Well, the fact remains that the great majority of male singers are effective, and by all reasonable standards efficient. The ballad-monger, the operatic singer, the Westminster Abbey choir, and the elementary school boys who perform prodigies of part-singing, are in the main grateful to hear and give us performances which are above all but what I may call hair-splitting criticism. One may, perhaps, add an appreciation of the occasional joy derived from Orpheus societies, and 'varsity glee-singers. More, I think men are well served by wireless transmission. We get a good body of tone, and a general impression of merrymaking and enjoyment in appropriate instances—with one notable exception. I suppose the men who supply the words to performances of jazz music consider themselves to be singers. In any case it seems to me a happy chance that they perform, as they commonly do, behind the curtains of a cinema orchestra or entrenched behind the palm-groves of the larger hotels. Otherwise, they would probably be killed. Quite apart from the fact that not once a week does one hear the notes sung correctly (dotted notes are ignored, and nearly every interval is smeared); I, for one, never can hear a third of the words. One gets clues to some verses if one has the good fortune to find 'you' at the end of a line: 'canoe' is the only unusual word that has been forced into service as a rhyme, and even this has not relieved 'bleew,' 'terrew,' and the others from their monumental labours: but one has to remember that even Symonds experienced some difficulty here. I am, however, still in doubt as to the purport of many of these effusions; indeed, although I have heard 'Dreaming of brown eyes' many times and from many different places, I can still hear nothing more sensible than 'Brown eyes of blue,' which seems too nonsensical even for jazz. Perhaps, on second thoughts, the singers are foreigners.

When we turn to the women, it must be admitted that things are in a much poorer way. Ignoring the interpretation, which after all is a strictly personal matter, it is undeniable that more often than not no words whatever come through, and one may take one's choice from a wide selection of alternative notes if one wishes to arrive at an approximate estimate of the composer's vocal line. This is an easy matter with ballads, but in modern music it is nearly impossible. If only one's eyes were dazzled by the brilliance of these women's apparel and the glamour of their ingratiating smiles, it may be that one's ears would be adequately distracted. As things are, the loud speaker knows no such mercy. I was recently astonished to find that even at Sheffield chorus-masters cannot produce clearly defined and recognisable notes from a body of sopranos and contraltos. Whatever attractions (and they must be legion) this truly feminine inconstancy may have for the singer, to the listener it appears as a plague. And the words—where are they? Does anyone else hear them, and am I the only deaf listener? Do women use words when they sing, or dauntlessly sacrifice them to tone production? However this may be, the result is uncomplimentary; for, luckily, one can always stop the sounds. Similarly, at the Proms., one used to find the appearance of a woman-singer the signal for the exit of a large section of the audience, who seized the chance to take refreshment, a stroll, or a seat on the

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hot-water pipes; and although some inkling of the terrible things going on in the hall reached one still, the effect was mitigated by the fact that one could smoke a cigarette, or, in the last event, openly mimic the most blatant of the acrobatics.

Lastly, can anyone say *why* women singers of this generation cannot sing a note and stick to it?

ANNIVERSARIES

BY CHARLES F. WATERS

The energetic celebration of anniversaries is an outstanding feature of these post-war days, and the world of music in this respect is no different from any other. Besides the widespread commemorations of the tercentenaries of Byrd and Gibbons in 1923 and 1925 respectively, there have been numerous anniversary celebrations of varying importance; even the birthdays of living composers are being honoured by performances of their works. The cynic may decry the growing habit of according exaggerated honours to, maybe, a lesser light in musical history, and the performance of works which might still have rested on the shelves to which years of neglect have banished them. Yet it is good to have the opportunity of judging afresh forgotten works by the acid-test of hearing and of revising or confirming opinions on their authors' merits. Even with its dangers the anniversary celebration has much to commend it. After all, it conforms to that instinct which in our private lives compels us to pause, look backward, then forward. In his Preface to the 'Oxford Book of English Prose,' Sir Arthur Quiller-Couch confessed that 'while no more superstitious than ordinary men,' he took 'a pleasure in observing birthdays and other private anniversaries as well as those of the Church,' and that it was his fancy to choose for the issue of this book the twenty-fifth anniversary of the day when the 'Oxford Book of English Verse' 'saw the light and started to creep into public recognition,' deeming such to be an 'omen of continuance in some public favour.' And just because it responds to this instinct, the anniversary celebration is calculated to engage the attention of that rapidly increasing body-musical. In the initial stages of music appreciation, no less than in other spheres, the excitement of interest is the all-important factor. Is not this the first objective of the orator, journalist, and advertiser?

Of necessity, the very fact of an anniversary establishes in the mind the period of a composer and his work, and it is this impression which is so valuable to the student, the performer, and the listener alike, for a full appreciation of music, or indeed any art, is dependent upon a true historical conception. One cannot judge aright any piece of art without reference to its period. It is not irrelevant in this connection to note the cognate tendency of presenting music on the basis of periods which has provoked one critic to observe that

. . . we live in days when people cultivate 'periods' with great assiduity. We have period dances, period plays, period costumes, period furniture—revived, restored, or faked—and there is apparently no ending to classical and romantic revivals in music.

Anniversaries constitute landmarks in the panorama of musical history which, though faintly discerned at first, must be visualised by all who would appreciate aright the evolution of musical composition.

In the matter of music-making it will often be found that an anniversary provides the stimulus required. Choirs and bands of instrumentalists frequently plough lonely furrows year after year without ever enjoying the experience which concerted work on a large scale can alone afford. With the advent of some notable anniversary barriers are broken down and difficulties removed, while shyness and suspicion give place to enthusiastic co-operation, with enduring results to the benefit of all concerned. Hidden glories are revealed at anniversary celebrations with a resultant enlargement of répertoires. Such enlargement, however, is not confined to the particular composer's work, but extends to that of his contemporaries. The Byrd and Gibbons tercentenaries, for example, gave a new impetus to the study and practice of the whole range of Elizabethan music. Moreover, interest in one period generally leads to inquiry into its predecessor, with the result that, to quote Mr. H. C. Colles's foreword to his 'Growth of Music':

. . . the more modern composers are constantly repaying the debt which they owed to their predecessors at first by securing fuller appreciation for them afterwards.

Were the value of the anniversary celebration confined to the initiation and development of the historical sense, the stimulation of music-making, and the enlargement of répertoires, there would be ample justification for its encouragement. But its value does not rest there; the anniversary celebration has a wider significance. The esteem with which the art of music was held in this country in Elizabethan times is not solely for pride, nor are the high ideals of a Bach or a Franck and the energy of a Mozart or a Beethoven for admiration alone. Composers and performers, teachers and students, and the growing company of listeners—albeit intelligent and sympathetic listeners—all have their part to play, and the challenge of the past may determine by the measure of its acceptance the course of the future.

THE EXTERNAL STIMULUS IN MUSIC

BY ROBERT H. HULL

The question as to whether true subjectivity can ever be attained in music has been discussed too thoroughly in recent years to make desirable a re-opening of the argument in the present context. Following the view more generally held, I am assuming that for practical purposes a certain degree of objectivity is inevitable, and my principal concern here is with some of the broader questions to which the problems of external stimulus give rise.

The reactions of individuals towards any given object are, fortunately, so varied in ultimate expression that in music plagiarism, although a constant difficulty, is not the most serious menace that conscious thought has to encounter. Multiple illustrations of this truth are to be found in, for instance, settings of Elizabethan lyrics. Shakespeare's and Ben Jonson's words have been handled, musically, by men of their own generation and by others in our time. But it is not merely to change of fashion that the contrast is due. A critical examination of half-a-dozen 20th-century settings of 'O mistress mine' will show that between each and every one, unless the selection is exceptionally unfortunate, there is a difference of reaction scarcely less marked than those which exist between the musical conceptions of some

three centuries ago and their counterparts of the present day.

To that extent, therefore, objectivity settles its own problems. It is with the difficulties attendant upon economy and intensity of reaction to external stimuli that the question of considered expression becomes more acute. The matter is not to be decided according to arbitrary standards, nor can rigid formulæ resolve the issue. Each and every case must be assessed from a point of view of merit and expediency, even though this may necessitate a consequent shifting of perspective to obtain clearness of aspect.

With regard to economy of statement, in so far as the composer is concerned with the physical representation of a mental image, music is as liable to suffer from too concise an utterance as from an unmeasured verbosity. It is chiefly a question of proportion. In imitative passages, quite apart from appropriateness of context, one requires the utmost economy compatible with intelligibility. It is the unrestrained use of descriptive material which makes intolerable to the sensitive musician Beethoven's 'Battle' Symphony or the '1812' Overture of Tchaikovsky. Granted that it is impossible to escape entirely from pictorial representation in music, it is at least desirable that the means employed should be severely restrained. A bigger noise does not necessarily imply a better battle. So far the 20th century does not appear to have succeeded where its predecessors failed, if Holst's 'Mars' or Honegger's Prelude, 'The Tempest,' may be regarded as any criterion. Such music can, and often does, stimulate temporarily, but the method is too apt to blunt the critical perceptions to make worth while its unquestioned endorsement.

The poet is not so handicapped in this respect. To vitalise his message it is almost essential for him to concentrate upon those very qualities in which it is most dangerous for the musician to indulge. He has an almost unlimited licence of colour, the application of which must often be daringly vivid. Nevertheless, the existence of such resources in no way justifies prodigality, and this discipline equally concerns the musician. Artificiality of expression must at all costs be avoided, but individual reaction should be studied attentively in its relation to calculated effect.

From another angle it may be well to emphasise that the culpability of extravagances for which an external stimulus is partly responsible is not to be measured in terms of dynamics. It does not follow that the most violent utterances are the most pernicious, except that they obtrude themselves upon our notice with a persistence which is difficult entirely to ignore. But the rhapsody can be as ill-calculated as the battle poem; the principal difference is that the rhapsodic method is the more subtle of the two. Delius is one of the very few who can write an idyll which is perfectly balanced. The most rigid purist could scarcely object to the composer's literal interpretation of the cuckoo's note, so sparing is its introduction. On the other hand, it does not require a very active imagination to appreciate how deadly would be this method in the hands of one less discreet. There is a definite limit to the extent to which detail can be underlined and yet remain music.

To pursue further this particular argument would result in a discussion of 'programme' music which, although important from some points of view, can be

little more than a pendant to the present subject. So far the interest has centred round those reactions which have as their medium of expression some orchestral combination, but the field of choral music presents for discussion an aspect which has equal claims upon our attention. Our view of vocal writing in this connection is necessarily affected to some extent by the claims of the poet as against those of the musician.

Amongst people whose interest inclines primarily to poetry rather than to music, there exists an opinion to the effect that a poem is so far a complete and self-sufficient creation that to combine it with music is to establish an affinity both unnecessary and artificial. The point is important because it illustrates yet another instance of that false logic which is so constantly to be encountered in any discussion of artistic co-relationship. It is true that there are certain poems and prose passages which by their very nature render musical setting an impertinence. Such works are in themselves music, and composers with any perception, in appreciation of the fact, do not attempt to tamper with them. But what is true of the part is certainly not true of the whole. In almost every period of literature there are to be found lyrics and sonnets whose beauty is enhanced by musical association. In their works, Campion, George Herbert, Herrick, and a host of others provide abundant evidence in support of this view. Tradition is not always an adequate justification for a long-continued method, but in this case it appears that the musician, at least, is not at fault.

That occasional miscalculations should occur is inevitable. In an attempted alliance between one art and another, reaction to stimulus has to be measured very carefully. A choral setting of 'Omar Khayyám,' for instance, must, from the nature of the poem, be a risky undertaking. It is no reflection on Bantock's musicianship that his treatment of the work is, on the whole, unsuccessful. In his attempt to illustrate detail his music is constantly lagging behind the words. The trouble is that the poet changes his colour-scheme so often and so rapidly that even the most experienced composer could hardly keep pace with him. The same is partly true of Parry's setting of Milton's 'L'Allegro ed il Pensieroso,' and the reader will find no difficulty in supplying further examples from his experience.

One has to be prepared for the contention that the spirit of composition, which is essentially free, is not intended to be subjected to categorical analysis. But undisciplined genius is of very little value in any art, and it must be a feeble structure which cannot survive a detailed examination. If music is to be entirely free it cannot expect to enjoy the more formal advantages. That a certain compromise is possible has been shown by Bach and others of his generation, but this lesson is too often forgotten. The tendency of to-day is to revolt against restraint, and although a temporary release from formality can assist developments which cannot be brought about by other means, yet pursuit of freedom is apt to result in restrictions more binding than those from which relief was originally sought.

In matters relating to objectivity the composer must decide for himself. I have tried to show, from different angles, that too great a freedom of reaction cannot be otherwise than detrimental to self-expression. The more powerful the stimulus, the greater must be the care taken to avoid musical extravagance. The composer may cultivate restraint

with the knowledge that his errors are at least in the right direction. In this he will be adopting the attitude which so clearly marks the best classical music. If justification for the method is required, it should be sufficient to point to history itself. The finest music of our predecessors bears ample testimony to the efficiency of a system which, in every essential, epitomises the highest principles of artistic creation.

NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXXI.—JOHN BULL

Many interesting details have come down in regard to the biography of Dr. John Bull, but there are several gaps that still remain to be filled. The date of his birth is variously given as 1562 and 1563, but there is good reason to believe that he was born in the winter of 1561. As a boy he was brought up in the Chapel Royal, where he studied under William Blitheman, between the years 1572 and 1578. Some of his early vocal compositions may be dated as c. 1579-85, but he soon abandoned that form, and devoted himself to instrumental work, becoming a virtuoso on the virginals and organ.

On December 24, 1582, Bull was appointed organist of Hereford Cathedral, retaining that post until January, 1585, when he was admitted a Gentleman of the Chapel Royal. Not long afterwards, on July 9, 1586, he graduated Mus. Bac. at Oxford, 'having practised in that faculty fourteen years,' and in 1590 took out the Mus. Doc. of Cambridge University, being subsequently (July 7, 1592) incorporated Mus. Doc. of Oxford.

In 1588 he was deputy-organist of the Chapel Royal, and in the same year was granted a lease in reversion of twenty-one years of some lands in the Forest of Radnor. However, on February 7, 1589, he was granted a Royal Warrant for a lease of lands 'to the value of £10 or £12 a year,' in place of the former lease in reversion (Calendar of Hatfield MSS., vol. 3, p. 393). In this MS. he is called 'Organist of Her Majesty's Chapel,' a fact which points to his having acted as joint organist with Blitheman before the latter's death.* He was in high favour at Court, as in 1592 he was given the lucrative sinecure of Keepership of Enfield Chase; but in September, 1593, he sold his grant, with the permission of Sir Robert Cecil (Hatfield MSS., vol. 4, pp. 349, 362, 374).

In 1596 (November 30) Dr. Bull was appointed first Gresham Lecturer in Music, and in compliment to his outstanding abilities as an organist and virginalist was dispensed with the required knowledge of Latin, obtaining permission to deliver the lectures 'altogether in English.' His first lecture was given on October 6, 1597, of which only the title-page (printed by Thos. Easte) has survived. Three years later he took a Continental tour, paying a visit to St. Omer. In 1602 his salary as a Doctor of Music to the Court was £40 a year, and King James I. retained him in the Chapel Royal, although he was known to be a Roman Catholic. On December 18, 1606, he was admitted a freeman of the Merchant Taylors' Company, and on December 31 of the same year he was one of those to whom the King ordered 'gold chains, plates, and medals.' His performance at the

Merchant Taylors' feast, on July 16, 1607, was much admired, though there is very little ground for the oft-repeated story that he composed for that occasion the present National Anthem, a tune that with greater probability has been claimed as an Irish folk melody.

Owing to his marriage, at Christmas, 1607, Bull had to resign his Gresham Professorship (tenable only by unmarried men), but he entered the service of Prince Henry, in 1610, still retaining his appointment in the Chapel Royal. He received the livery of mourning for the funeral of Prince Henry, in November, 1612, and he wrote an anthem, 'God the Father, God the Son,' for the marriage of Princess Elizabeth to the Prince Palatine, on February 14, 1613.

In August, 1613, Bull left England, and entered the Archduke's service at Brussels, where his fame was already well known. Four years later, in 1617, he was appointed organist of Antwerp Cathedral, in succession to Rumold Waelrent, and retained that post till his death, on March 13, 1628. Two days later he was buried with full honours on the south side of Notre Dame Cathedral, Antwerp.

An exhaustive account of Bull's compositions for the virginal will be found in Dr. Van den Borren's 'The Sources of Keyboard Music in England' (1915). Seven of his virginal pieces were included in 'Parthenia,' published in 1611, while the Fitzwilliam Virginal Book, and numerous MSS. in the British Museum, and at Vienna, Berlin, New York, &c., testify to his powers as a composer of instrumental music, including the organ, virginal, and viols. It must not be forgotten, however, that he also composed many pieces, including some charming contributions to Sir William Leighton's 'Teares and Lamentations of a Sorrowful Soule,' in 1614, including two settings of 'Attend unto my Tears' and 'In the departure of the Lord,' which is well described by the late Sir Frederick Bridge as being 'full of beautiful harmony and expressive modulation.' And of course, as a Roman Catholic, he did not neglect Latin Motets, one of which, 'Deus omnipotens,' was copied by John Baldwin, and was adapted as the 'Star' anthem, 'Almighty God,' printed by Boyce as 'O Lord, my God.' Two other anthems by him are included in Barnard's 'Church Music,' 1641.

His fame, as early as 1589, may be sufficiently attested by reason of his portrait, now in the Music Collection at Oxford, dated 'anno aetatis sua 27, 1589,' probably the gift of Bull himself, or from Gresham College. It is a panel portrait, and has the following lines round the four sides of the frame:

The bull by force
In field doth raigne;
But Bull by skill
Good will doth gayne.

Purcell's 'King Arthur' will be performed at the New Theatre, Cambridge, on February 14-18, at 8.30 (and at 2.30 on the 16th and 18th), by members of the University and friends, under the direction of Dr. Cyril Rootham and Mr. Dennis Arundell. Anyone desirous of becoming a guarantor (receiving not more than four tickets) should write to Mr. F. Mc.D. C. Turner, Magdalene College, Cambridge. Ordinary booking opens at the box office on February 6.

Mr. Douglas Hopkins, assistant-organist at St. Paul's Cathedral, has been appointed conductor of the Handel Society.

* In the new edition of Grove (vol. 1., p. 493) the late W. Barclay Squire noted only the references in the Hatfield Papers, in 1581; but the above reference from the 1588 volume shows that Bull was at that date called Organist of H.M. Chapel.

Music in the Foreign Press

DATES IN DEBUSSY'S BIOGRAPHY

In the November *Musique*, Léon Vallas—nowadays by far the greatest authority on the history of Debussy—gives particulars as to the dates borne by Debussy's autograph manuscripts preserved in the Library of the Paris Conservatoire, and other curious points :

Debussy did not always inform his biographers, Latoy and Aubry, quite accurately in point of dates. For instance, the 'Deux Romances,' alleged to have been written in 1880, were actually written in June, 1891. The 'Cinq Poèmes de Baudelaire' were written during 1887-89. In the first draft of the score of 'L'Enfant Prodigue' (1884), Debussy had given the cor anglais thirds and fifths. 'It is a pity,' he wrote in 1907, 'that a cor anglais capable of giving out two notes simultaneously should not have been invented.' His spelling is not always above reproach; e.g., he writes 'trombones,' 'timbales,' 'cymballes.' His early attempts at scoring are singularly clumsy and uninspired—often quite childish.

THE PIANOFORTE MUSIC OF PAUL DUKAS

In the November *Revue Musicale*, Alfred Cortot examines very thoroughly, and praises highly, the Pianoforte Sonata and the 'Variations, Interlude et Finale sur un thème de J. Ph. Rameau,' which are the only two big works written for pianoforte by Paul Dukas.

A BELGIAN FRIEND OF BEETHOVEN

In the same issue, Ernest Clossen devotes an essay to Victor Coremans (1802-72), a Belgian writer who lived at Vienna from 1815 to 1821, when he was expelled for political reasons :

He saw a good deal of Beethoven during those six years, but did not publish his recollections of the Master until 1872. They appeared in a literary periodical published at Bruges, and were reprinted in pamphlet form. There is no way of ascertaining the truth of his narrative, but proofs might be checked, at least in a measure, by consulting the police reports and other archives at Vienna. In the main, what Coremans tells us of Beethoven agrees with what we already know. The principal points covered are Beethoven's relations with Steiner and Haslinger, the publishers; his talks on Rossini, on his projected journey to England, on his readings; and the part which Beethoven is alleged to have played when Coremans got into trouble with the Vienna authorities.

CAMBERT IN LONDON

In the December *Revue Musicale* André Tessier gives a wealth of interesting particulars on the London career of Robert Cambert, Lully's most formidable rival. His essay covers a practically unknown period of this composer's life.

A CATALANIAN COMPOSER OF THE 17TH CENTURY

In the October *Revista Musical Catalana*, Francesc Pujol reviews the works of Joan Pujol (1573?-1626), published by the Biblioteca de Cataluña, the editor being Higinio Anglés (hymns, canticles, a Magnificat, and a Missa pro defunctis). He describes them as beautiful, and calls attention to the special interest of the polyphonic style.

THE BEGINNINGS OF THE PIANOFORTE CONCERTO

In the December *Zeitschrift für Musikwissenschaft* Hans Uldall writes :

The concerto for a keyboard instrument and orchestra was born late (c. 1725-30). It cropped up in various

places simultaneously and independently. J. S. Bach, in point of fact, wrote the first example known so far; but it is not under his influence that the first concertos were composed in Austria, France, and England. Early examples of concertos are: one (not preserved) by Lefflof (ob. 1733); one by Graun (Berlin, 1737); six by an anonymous French composer, styling himself 'Ami du Clavier' (engraved 1738). Handel's concertos show no trace of having been written under the influence of Bach's examples. It is after 1770 (i.e., at the time when the pianoforte appeared and the influence of the Viennese school began to assert itself) that pianoforte concertos cropped up all over the musical world.

PROBLEMS OF EAST-SLAV MUSIC

In the same issue, Peter Panoff writes :

Despite all the excellent work done so far, East-Slav (i.e., chiefly Russian and Bulgarian) music remains in many respects a problem. Its structural principles, its modalities and tonalities, call for careful investigation. Its rhythms especially have not yet been adequately studied. Bulgarian music has many interesting metric features. Early Christian music has exercised considerable influence over Slav music; and it should be remembered that the cradle of Eastern Church music was not Byzantium, as was often alleged, but Syria and Mesopotamia. Add Turkish, Arabic, Mongolian, Tartar, and Indian influences, and you begin to realise how complex the problem of origin is, and how various the elements of Slav music are.

CARL NIELSEN

In the December *Meles*, Jørgen Bentzon devotes an essay to this Danish composer :

From his Op. 1 (1881) to the present day, Nielsen has remained himself, while accomplishing a very remarkable evolution. From the outset he reacted against the methods of romanticism, and aimed at objectivity. His misfortune is that he was born too soon: the older generation considered him too dry and simple, devoid of 'profundity'; the younger generation considers him as not modern enough. He deserves far more attention than he has received so far.

BARTÓK

A brief article by Kurt Westphal on Bartók (*Die Musik*, December) makes the following points :

Bartók's debut showed him strongly influenced by Western tradition, and more especially by Brahms and Reger. Had he continued as he began, he would have remained a mere unit among imitators. But he went boldly to his native folk-music, and learnt its lesson. If he succeeded in solving the problem of interpreting harmonically, and incorporating into an harmonic scheme, a type of music so essentially homophonic and peculiar in its modes and tonal balance as Hungarian folk-music is, it is partly because of Debussy's previous onslaughts on traditional harmony, which had rudely shaken old conventions. Hence the substitution of a new principle—connections between chords (*akkordliche Konsequenz*)—for the old one of harmonic logic.

THE STOESSEL LUTES

In *Cecilia en Het Muzickcollege* (November 16) an unsigned article is devoted to the lutes built by Georg Stoessel, which during the past twelve years or so have become very popular in Holland, as well as among players for educational purposes. Their chief advantage is that intricate chords are made easy. A special instrument suitable for the hands of children is available.

THE MUSIC OF THE ITALIAN COLONIES IN AFRICA

The November *Musica d' Oggi* contains the first instalment of a survey, by Balilla Pratella, of Arab music as practised in Benghazi. The tunes examined or quoted were collected by Dr. P. Gorini.

OTTO SIEGL

In the December *Il Pianoforte* (which from January 1 became the far more important monthly *Rassegna Musicale*), Ettore Desderi considers Otto Siegl's output, selecting for special praise the Divertimento (Op. 44), the Missa Mysterium Magnum (Op. 48), and a few of the chamber works.

M.-D. CALVOCORESSI.

Points from Lectures

Few carol lectures appear to have been given this season. Fashions change and return. For parochial use carols are indispensable either with or without lectures. After all, the music's the thing.

Discussion as to the advantages of wireless for educational purposes in schools was the purpose of a meeting organized by the B.B.C. Mr. J. C. Stobart readily admitted that wireless could not replace the living teacher. Its full advantage was attained in conjunction with the class-teacher. Great advances in the technique of wireless teaching had been made after observers had visited schools to notice the effect of lectures and to study the ways of speakers. Did children retain in their memory what they heard over the wireless? Ten stories were told at intervals, and then the children were asked to write one of the stories. Only thirteen per cent. selected the last story told, and others were chosen in about equal proportions. The age at which children began to listen readily was about nine years.

Besides giving concerts, the Alexandra Choral Society now has two lectures during the season. Mr. Allen Gill is both conductor and lecturer. His historical sketch at the first lecture turned upon voices and instruments, and mainly the development of the string quartet. The viol was the instrument of the cultured classes, and the fiddle was only associated with itinerant musicians, pot-houses, and 'low common fiddlers.' Purcell detested it, but others saw its possibilities, and the great Corelli may be said to be the father of violin music. The lecture was sufficiently well attended to justify the Society in its new venture.

Examiners for Trinity College of Music in recent years have been getting together the local teachers, discussing with them their problems and giving an address, sometimes illustrated by pieces selected from the College syllabus. An example of this useful feature was Mr. C. Egerton Lowe's talk at Belfast on interpretation. He quoted three axioms given him years ago at Leipzig by his teacher Reinecke: (1) Every piece of music has its thought and its counter-thought, and the student must aim at a proper contrast of mood therefor; (2) when a phrase is repeated, either actually at the same pitch or in sequence, the repetition must differ from the first statement in mood and intensity; (3) a careful differentiation of tone, both in quantity and timbre, must be secured between melody and accompaniment.

Another examiner-lecturer who travels far and wide for the T.C.M. is Dr. John E. Borland. He has just returned from a tour of South America and the West Indies. He lectured on fundamental matters in and around what is truly a great city, Buenos Aires, and afterwards at Montevideo, Demerara, Trinidad, and Barbados. A single point from a Trinidad report may be quoted. Dr. Borland

asked why adult candidates should be unable to name four or five notes sounded after a keynote has been given, while many a child of six or seven years can answer the question glibly, and much more difficult questions also? The answer is simple: the adult has tried to learn music through the pianoforte, and has only learnt the pianoforte keyboard as a machine, while the child who learns Tonic Sol-fa is learning real music by the ear and brain, and can apply this knowledge later to any instrument. The pianoforte is the least suitable of instruments for learning music because the musical ear has a minimum of exercise in ordinary pianoforte instruction.

Concluding his series of lectures at the Royal Institution, London, Mr. Gustav Holst chose for his subject the madrigals and part-songs of Robert Lucas Pearsall. A most interesting account was given of this 'extremely talented amateur' and his entirely successful efforts to keep alive the style and manner of the Elizabethan composers. The refined performance by the Harold Brooke Choir of 'Who shall win my lady fair?' 'Take heed, ye shepherd swains,' and 'In dulci jubilo' was to many of those present a surprising revelation of the composer's talent.

'The Jew in Music' was the attractive subject of a lecture delivered at the Jewish Institute, East London, by Mr. Alfred Kalisch. Composers and their works of Jewish origin were discussed. Mr. Kalisch said that he tried to find out whether in secular music there was a Jewish element. He came to the conclusion that there was no Jewish element in the music of the world, notwithstanding the fact that Jews were the musical part of any nation. When Richard Strauss was accused of anti-Semitism, he replied that the accusation was ridiculous; if it were not for Jewish support the opera-houses would be half empty. Many of the world's greatest composers were of Jewish origin—an origin which for professional reasons they failed to acknowledge. In all Jewish music the outstanding characteristics were a keen love of beauty, sorrow and resignation, revolt against oppression, great mastery of effect. Did not Zangwill say that all intelligent Jews and unintelligent Christians were anti-Semites?

Mr. Hubert Hunt, addressing Bath organists on English music, said he had recently heard three speakers declare that seventy per cent. of the leading composers of our generation belong to the part of England bordering on the valley of the Severn, and each of the speakers stretched the years in a backward direction so as to include Pearsall. Among the illustrations to the lecture, particularly interesting was the violin solo, Pearsall's Minuet in D minor. Mr. Hunt had copied it from the only existing MS. in Switzerland, where Pearsall spent the latter part of his life. The Minuet is, therefore, unpublished.

Dvorák was the subject of the closing lecture of a series given by Dr. Markham Lee at Preston. Dvorák reminded the lecturer of Schubert, inasmuch as he wrote because he could not help it, and was lacking in self-criticism. His output was big and his works often contained redundancies, and were over-long for their subject-matter. His position in music was not too assured, but more assured now than it was twenty years ago. There was a healthy, out-of-door atmosphere about him.

Madame Maria Levinskaya returned to Guernsey, where she is very popular, to give one of her lecture-recitals in her vivacious manner. 'Imagery in

'Music' was her subject. She was not one of the school who hold that music in itself is descriptive enough; she felt that it was often inspired by some literature or poem or painting. Descriptive titles may be delusive. The 'Moonlight Sonata' was not intended to have that title, and Cyril Scott once said that the music 'had as much moonlight in it as there was sunlight in Sunlight soap.'

At Truro Dr. Ralph Dunstan gave a lecture at the Royal Institution of Cornwall on 'Ancient Celtic Music.' The earliest authentic Celtic music dated from the 5th century. Evidently the music of the old harpists and other minstrels was handed down by tradition, a process which involved constant modification of melodic outline. Ireland long maintained its characteristic musical traditions, and its psalmody and hymnody were distinctly Celtic as late as the first half of the 7th century. Early specimens of Cornish, Welsh, and Irish music formed a long list of illustrations performed.

Mr. Arthur Hirst, at Heaton Chapel, discussed points that helped in the appreciation of great music. If the music was objective, the listener ought to know the actual nature of the association; if subjective, it was definitely helpful to know something of the life and character of the man who was expressing himself. Dealing with the appeal of abstract music, he said that Bach's Prelude in C major expressed beauty of colour change. Handel's Prelude in B flat spoke of majestic beauty—deep reds and purples—and for beauty of delicate line or tune and bright rhythm, he instanced the Scarlatti Capriccio. Gracious rhythmic beauty was in Mozart's Minuet and Trio in E flat, and later developments of rhythmic beauty were to be found in Brahms's two Waltzes. In similar style Beethoven, Chopin, Debussy, and Palmgren illustrations were treated.

J. G.

New Music

SONGS

Martin Shaw is said to be a 'best seller' in the English market, and if this be true, the public is to be congratulated on its discernment. It is easy to understand, for his songs are not too difficult, are grateful to the voice, and with the picturesque words the composer chooses, are easy to 'get over.' From the musician's point of view the songs' chief assets are their clean lines, their frank tunes, and a generally straight and business-like air. But Mr. Shaw goes deeper than that. He can catch an atmosphere, and 'A Lament' here is a happy example of this: striking use is made of the dramatic contrasts of the music. 'The Accursed Wood,' again atmospheric, is a study not in contrasts but in the setting out of one sinister fact. This note sounds at the opening of the song, and every subsequent bar adds intensity. 'Over the Sea with the Soldier' is very different in style. Here we have a lilting and gay little tune, whose interest is kept up through several verses by an ingenious accompaniment. 'The Bells of Christmas' does not rely too much on its bell effects, which are cleverly used, and all the more telling because they contrast well with the quiet and carol-like central tune. Lastly, Mr. Shaw has made a careful and well-balanced edition of Purcell's 'Evening Hymn' (Cramer).

Blake's lines, 'To see a world in a grain of sand,' face a composer with a difficult problem, that of

weaving those disconnected proverbs into the texture of a song without giving the whole thing a disjointed effect. Geoffrey Shaw has well solved this difficulty, and his song has distinct character and effect. In two works by Sidney Harrison there are similar clean and workmanlike lines, but not perhaps the same distinction of outlook. The composer seems to have seen his words less penetratingly. 'I hear an Army,' with its many good points, never quite 'gets there' with James Joyce's words; but 'Fairy Tales,' attempting less, is a very graceful and daintily-written little work. Frederic Keel's 'The Ship of Rio' is a jovial and amusing treatment of de la Mare's words, and will make a first-rate encore song for baritones; whilst contraltos might do much worse than David Kemp's 'Border Cradle Song.' This work has a very ready appeal, but there are a few unusual touches to give it character. It needs a very rhythmical performance (Cramer).

Eric Thiman's setting of 'In the Bleak Midwinter' has the graceful touch and picturesque outlook that the composer brings to all his work, but is not one of the best examples of his talent. He seems to have been on less good terms than usual with his poem; there is not the usual freshness, and some phrases, with a touch of the common-place in them, have also a touch of mannerism (Novello).

Of Dennis Arundell's 'Four Old French Songs' two are original whilst two are settings of folksongs noted by Miss Eileen Power. The last two are the most convincing, for the others, in spite of charming and entertaining touches, are curiously unsatisfactory. The composer seems uncertain whether he is imitating, parodying, or creating: the songs sound affected, and their lack of impulse is keenly felt when they are compared with the more genuine tunes. The last song is a fascinating thing—a Rondo about a young person who very wisely preferred a lover to a convent, and wanted a year's exemption from the latter to obtain the former. Percy Turnbull provides a setting of Masefield's 'Cavalier,' which is rhythmical and full of vitality. The tune has its climax, and noticeable everywhere is a very alert and competent hand. The same is true of Gordon Slater's amusing and very singable 'A Minion Wife.' 'Pillicock Hill,' by Alec Rowley, is a setting of eight songs for children by Herbert Asquith, issued in one very attractive cover. Like all the composer's work, these songs are neat and well-managed, and at their best, as in 'A Ship Sails,' 'Miracles,' and 'If I could go anywhere,' they show real distinction of phrase and outlook. Some of the smaller, more facetious, numbers are less successful (Oxford University Press).

The most important issue, by far—also from this house—is that of John Ireland's Five Poems by Thomas Hardy. These are big songs, and must be reserved until space is available for a full discussion.

'Three Sailor Songs,' by Alec Rowley, show their composer in good form, writing good tunes and ready to drop upon any opportunity for a sprightly rhythm. It is these qualities that go to the making of 'Molly-O.' 'The Bonny Sailor' is a straight and flowing melody of excellent growth and balance, rather in the mood of 'Polly Oliver'; with Mr. Rowley's well-planned accompaniment it makes a good song. 'A Pleasant Song of a Sailor' is the most boisterous of the three. With 'The First Mercy,' by Peter Warlock, we touch a high level. Mr. Warlock 'berith the bell away' every time, and

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it is most noticeable that he does everything so much better than his imitators. There are four verses here set to a simple tune with varied harmonies; the music does not try to be un-Delius-y; it does not try to be anything; it is just charming and refreshing. Everything seems right and in proportion and place, and the song is a joy (Winthrop Rogers).

Five songs by Valentine Hemery are commonplace examples of the old conventional shop-ballad. They are well designed for their purpose, but not of any real interest (Joseph Williams). T. A.

UNISON SONGS

'Robin-a-Thrush' is a Suffolk song (one of the 'English County Songs'). It lolllops up and down in a compass of an octave, briskly and lightly. New numbers are Martin Shaw's setting of Eleanor Farjeon's pleasantly hortatory 'Gather up your litter,' with its dotted-quaver-semiquaver rhythm, and Graham Peel's music to the inconsequent ballad of 'Nick Spence'—a rattling tune that requires a pianist able to 'jump to it' and grasp the leaping chords. 'The Magic Shoes,' by Doris and Alec Rowley, is a little play for eight people, with unison songs (three); easy, pretty matter for quite small people to tackle (Cramer).

George Rathbone's 'The Early Morning,' though not strikingly fresh in idea or treatment, gives appropriate expression to the inspiring words of Margaret Rhodes. With this song, in the one copy, is Alec Rowley's 'The Little Clock,' a song for young children, and Dr. Sweeting's round to the words of 'Old King Cole.' This is good value for the early classes (Novello).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

H. A. Chambers has arranged 'Mine eyes have seen' (the American hymn) as a two-part song, the second part being in canon. This could of course be sung as a unison piece if desired. Geoffrey Shaw's descant to 'Oft in the stilly night' is, as always, graceful and purposeful. The words make this, one of Moore's most deeply-felt pieces, suitable for older singers (Novello).

The touch of the tar-brush in 'The Dusky Cherub,' by Harry Vibbard, will please choirs (S.S.A.) that have still a fondness for negro sentimentalities. The lower part divides near the end (H. W. Gray; Novello).

In the library edited by Martin Shaw are issued that composer's 'Song of December' (s.s.). Christina Rossetti's verses are suavely and lightly set. An alternative accompaniment is provided in case the original key is found too high. In this, the compass is from C to G; that should not be too high for singers who can use their voices easily. Harry Farjeon's 'Blue-Bell Time' (s.s.) moves with 'gentle, swaying rhythm,' in an agreeable, distinctive, musically fashion, without presenting any difficult problems. Herbert Popple's 'Stars' is a smooth bit of work, needing a fair resource of tone and well-balanced phrasing (Cramer).

H. F. Ellingford's 'Sea Lullaby' has some phrases in unison, but more in two parts (the lower down to B). It modestly carries out its aim, without any feature of special note (Banks).

Leslie Woodgate has arranged 'Steal away,' one of the admired negro songs, for S.S.A.A. The work is judiciously done, and the piece may be commended

to choirs able to enter into the spirit, half longing and half exultant, of this kind of heartfelt expression of religion (Paxton).

MALE-VOICE

Several American pieces come to hand. Harry Converse's 'Kill the Cook!' is a lively seamen's song, in which now and again one of the parts (T.T.B.B.) takes up the tune as a solo. Four songs by Cecil Forsyth, all for T.T.B.B., are unpretentious, tuneful settings of Poe ('To Helen'), Byron ('The Isles of Greece'), Cory ('Heraclitus'), and Tennyson (two poems mingled, under the title of 'All is well'). The music to Cory's perfect expression of the fragrance that lies in the memory of a friend naturally makes us think of Stanford's setting, with which this cannot compete, though it achieves a certain broad simplicity that is effective in its way. (It may be useful, since choirmasters not infrequently ask the question, to say that the pronunciation of the philosopher's name is 'Hear-a-cly-tus,' with a stress on 'cly,' which is to rhyme with 'die') (H. W. Gray; Novello).

MIXED-VOICE

Heathcote Statham has arranged the 'Lament for Maclean of Ardgour,' an ancient air that is found in 'Songs of the North,' for S.A.T.B., with a fair amount of division in the women's parts, and a few bars of T.T. and B.B. also. The work is very efficiently done; enrichment of the air shows wisdom and a capital sense of choral effect. There is no fussy complication (Cramer).

Pianists know Grainger's setting of the 'London-derry Air.' Here is the counterpart, for voices ('Women, highs and lows; Men, highs, first middles, second middles, and lows'). There are no words, the music being sung on 'Ah,' or hummed. Here is a piece upon which expert singers can lavish all their skill, and which choirmasters will delight in bringing to a pitch of polished perfection (Schirmer).

Another 'spiritual' arranged by Leslie Woodgate (for S.A.T.B.) is 'I got a robe,' one of the best of its kind. This is simply treated, so that singers of no great experience can take it up (Paxton).

W. R. A.

FLUTE

Poets have shown in all times a distinct partiality for the flute. Modern composers, on the other hand, do not appear to have shared this bias for the gentlest of wood instruments, and it is not without interest to note that an enterprising firm of publishers—Messrs. Zimmermann, of Leipsic—are making a determined effort to remedy this state of things. Their 'novelties' include compositions for one, two, three, and four flutes; sonatas, trios, and quintets in which the flute has a prominent part. The very latest publications of Messrs. Zimmermann suggest a combined attack on both flanks. A Suite by Hermann Lilge represents the advance of the extreme left wing, for Lilge is distinctly modern in his method, and full of surprise; the Sonata of Antonio Lotti may be said to stand for those steady principles which are the bed-rock of all art. Thus the advanced party and the reactionary party are appealed to. There is no escape: the flute and its composers must come into their own. Our own sympathies incline towards Lotti's Sonata. It may not equal those two or three songs in which the composer is at his best; but it has a clearness and

directness we often find charmingly unsophisticated. The Suite has its good points, and one might go so far as to say that it has all the domestic virtues, such as patient workmanship and thoughtful care. Here and there, however, it suggests the midnight oil, and becomes laborious.

F. B.

CHURCH MUSIC

Simple settings of the Communion Service are much in request nowadays. Two which may be recommended are George Oldroyd's 'Missa Parochialis' (Faith Press) and 'Missa Brevis,' by C. W. Pearce (Curwen). The first of these is very simple, and at most calls for occasional two-part singing. It may, however, be sung as a unison setting by either trebles or men. Dr. Pearce's work gives opportunities for a full choir. It is devotionally written, and would interest choirs capable of simple four-part singing. It can also be sung by a unison choir. Those who use Henry G. Ley's Communion Service in E minor should note that a setting of the Creed, to complete this fine work, is now issued separately by the Faith Press. A fairly easy setting for unaccompanied singing is the 'Missa Sancti Johannis,' by R. Langford-James (S.P.C.K.). There is some simple contrapuntal writing, and occasional passages in two-part harmony afford relief. In the last bar but one of the Benedictus the tenor B should be D. C. H. Kitson's Communion Service, *a cappella* (in the 16th-century style), is described by the composer as a study in 16th-century technique (S.P.C.K.). It is a complete setting, including the Creed and both forms of the Kyrie. This is a skilfully-written work which should prove interesting to the singers, and also sound impressive if adequately performed. It is not difficult, much of the writing being of the note-against-note order—e.g., the Creed and most of the Gloria and Agnus Dei. If desired, the organ may be used throughout.

Some new issues of works by Charles Wood (Faith Press) will be examined with interest by the many admirers of this composer. A Communion Service in F, 'Missa Portae Honoris,' for four voices and organ, is fairly elaborate, and contains more verbal repetition than in some other settings from the same hand. There are no serious difficulties, however, and the music is well within the powers of the average church choir. The setting provides admirable scope for widely varied treatment. Two settings of the Magnificat and Nunc dimittis are off the beaten track. In one the Magnificat is founded on the melody 'Bene quondam dociles,' and the Nunc dimittis on the melody 'Quando Christus ascenderat,' both from 'Pie Cantiones.' In the other, the movements are founded on the melodies for Psalm 104 and Psalm 132 respectively, from the Genevan Psalter. In both cases the voice-parts are straightforwardly set, and are effectively supported by the organ. Lastly, are two settings under one cover of the Nunc dimittis in B flat and C. They are for unaccompanied singing (S.S.A.T.B.B.), and are fine examples of this composer's work. The text is in English and Latin.

A Motet by J. A. Sowerbutts, 'Lord, let me know mine end,' is a musically little work for four voices unaccompanied (Stainer & Bell). It calls for delicate and expressive treatment, and should appeal to good choirs. A hymn-anthem setting of 'Fight the good fight,' by Harold Rhodes, may be recommended (Oxford University Press). A good, bold tune is treated simply and effectively, and there is a good organ part. It is also published as a

unison hymn. In 'A Pilgrim Song' John Connell has written a stately tune to John Bunyan's words commencing 'He who would valiant be' (Bayley & Ferguson). The tune is sung by men, then by boys in the relative major key, and lastly by men in the tonic major with a descant added by the boys. Martin Shaw's short full anthem, 'A Blessing' ('Go forth into the world in peace'), was composed for Liverpool Cathedral Consecration week, July, 1927. It is an impressive little work, and quite easy to sing (Curwen). The same publishers send also a quartet and chorus—'Love most gentle'—from 'The Fulfilment,' by H. Davan Wetton, words by Claude Aveling; and 'Easter Hymn,' words by W. H. Draper, and tune 'Lasst Uns Erfreuen' (1623), arranged by Gerrard Williams.

An anthem by George Rathbone, 'God sends the night,' is a well-written and straightforward setting of some words by Sharpcott Wensley, which could be sung effectively by choirs of moderate powers (Novello). For Sunday School Anniversary Services and other purposes Novello's ninth set of Hymns and Tunes provides suitable and attractive fare. There are tunes by H. Elliot Button, Charles Burney (with descant), Myles B. Foster, H. A. Chambers, George Rathbone, Alec Rowley, Robert McLeod, Edgar Moy, and C. J. May, those by the last six writers being new. The music appears in both notations and the words are also issued separately. The same firm sends W. H. Grattan Flood's tuneful setting of the hymn 'Praised be Jesus Christ our King,' words by the Rev. Patrick Brennan, and two fairly elaborate and effectively-written anthems by Edward Watson—'Lift up your heads, O ye gates' (in the form of a Festival Introit, and founded upon the Eighth Gregorian Tone) and the third edition of a Festival Anthem, 'Sing we merrily unto God our Strength.' Orchestral parts for both of these may be hired from the composer. Through the same firm may also be obtained a number of works published by the H. W. Gray Co. (New York). Hugh Blair's anthem for general thanksgiving, 'Sing to the Lord a joyful song,' words by the Rev. J. S. B. Monsell, contains some vigorous, straightforward writing for four-part chorus and tenor (or soprano) solo, well supported by a freely-treated organ part. E. Harold Geer has arranged Vittoria's 'Jesu, Dulcis Memoria' ('Jesus, the very thought of Thee') for women's voices (S.S.A.A.) unaccompanied. With the Latin text appears an English translation by Edward Caswell. In his setting of 'Blessed art Thou, O Lord God' ('Benedictus es, Domine'), from the Song of the Three Children in the Apocrypha, Carleton H. Bullis obtains some broad effects by very simple means, and uses the organ judiciously. A shortened setting of 'Benedicite Omnia Opera Domini,' by Harvey Gaul is an ingenious arrangement by means of overlapping phrases and rising key sequences. The voices are mainly in unison, and the organ part is massively written. It is quite easy.

From Messrs. Banks come some numbers from the 'York Series' of anthems. Two anthems for Passion-tide or general use—'Surely He hath borne our griefs' and 'Behold and see if there be any sorrow'—are adaptations by Herbert G. Smith of English words to music by Palestrina; the works drawn upon are 'Missa Brevis' and 'Missa Ave Regina Coelorum' respectively. The anthem 'Blessing and Honour' is similarly an arrangement from 'Missa Brevis,' and the Introit or short anthem,

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'O Lord, bow down Thine ear,' from the Kyrie of 'Missa Aeterna Christi Munera.' All these are for unaccompanied singing. The same house publishes 'The Sheffield Cathedral Descants.' This is a useful collection of twenty-four settings of popular hymn-tunes by the organist of Sheffield Cathedral, T. W. Hanforth. The varied harmonizations of these tunes will be found useful by young organists for the free accompaniment of occasional unison verses without the use of the sung descant. G. G.

Songs specially suitable for use at organ recitals—apart from the stock oratorio airs—are comparatively scarce. An admirable example has recently been published by Novello—'How shall I sing that Majesty?' by John Pointer. The words are a fine hymn by John Mason (1646-94). Mr. Pointer's setting has warmth and vigour; the accompaniment is easily adaptable to the organ; and an optional S.A.T.B. chorus adds an effective climax to the last verse. (The chorus part is to be had separately, 1½d.) The song is published in two keys, C and D, the compass in the first key being from C to G. (The latter appears only at the close, and a lower alternative may easily be adopted.) The song would best suit a robust baritone.

In last month's reviews of choral music Alec Rowley's 'The Policeman' was erroneously included among a set of unison songs issued by Winthrop Rogers. It is a two-part song for children's voices, and is published by Novello.

Three more of Walter Rummel's Adaptations from Bach have been received (Chester). The Overture to Cantata No. 146 is the original form of the first movement of the well-known D minor Concerto. Mr. Rummel says in his Preface that this early version is better than the second for arranging purposes, because of its greater fullness. (It is scored for full string orchestra with organ obbligato.) So far as possible the orchestral part is included in this transcription, and the result is a fine sonorous bit of pianoforte music. (By the way, on p. 16, bar 1, the clef of the middle stave should be treble, not bass.) Adaptation No. 2 is of a vocal number in a secular Cantata written for Duke Leopold's birthday. Mr. Rummel's laying-out of it suggests Brahms, and certainly sounds well. The Cantata was written in Bach's youth, and it is interesting to remember that, in the economical way early composers had with their *pièces d'occasion*, he used the music some years later for a Whitsuntide Cantata! This extract—very fresh and engaging music—calls for a good player, though it is far less difficult than the piece noticed above. No. 3 is somewhat of a curiosity. It is merely the cembalo obbligato of one of the numbers in the secular bass solo Cantata, 'Amore Traditore.' Mr. Rummel says that in playing over the Cantata he was struck by the brilliance and vivacity of this particular accompaniment. As it is a complete musical entity he extracted it, with no more alteration than the addition of a few notes at two or three points where the voice-part monopolised the interest. The result is a rattling solo (and incidentally a capital finger study) that suggests a first-hand composition rather than a mere accompaniment.

The International Music Company has issued Nine Favourite Tunes from the popular cycle, 'When we were very young,' arranged as pianoforte solos by the composer, H. Fraser Simson.

We have received from Messrs. Hawkes two Russian pianoforte albums, one containing sixteen pieces by Liadov, the other twelve pieces by various composers, being vol. 1 of 'Russian Piano Classics.'

Messrs. Hawkes are agents also for the 'Analytic Symphony Series,' edited by Percy Goetschius, and published by Oliver Ditson. This consists of well-known symphonies arranged for pianoforte solo, with detailed analysis printed in the score. The four numbers so far issued are Haydn's 'Surprise,' Mozart's G minor, Beethoven's C minor, and the 'Unfinished.' The arrangements are well done. They are far from easy, but a good average player could attack them with success. As a means of teaching analysis of classical form they should be valuable. Each number contains a portrait of the composer, a brief biography, a critical note, and an explanatory preface.

Mozart's Double Concerto in E flat has been well arranged for four hands, two pianofortes, by Louis Victor Saar (Schirmer).

Much good counsel and many excellent finger exercises are provided in 'A Few Secrets of Pianoforte Technique,' by Ernest Vavin, a pupil of Pugno at the Paris Conservatoire (International Music Co.).

Book 4 of 'The Hundred Best Short Classics' contains sixteen short pieces of moderate difficulty, ranging from Corelli and Handel (the 'Blacksmith') to Chopin (three of the Preludes). Helpful notes on performance are provided (Paterson's Publications).

A miniature score of Vaughan Williams's 'The Lark Ascending' has been issued by the Oxford University Press.

Messrs. Schott send for notice the vocal score of Schubert's *Singspiel*, 'Der treue Soldat,' the text after Korner and Lauckner, the music edited by Fritz Busch and Donald F. Tovey (15s.). This is one of a pair of dramatic pieces which do not appear in the list of works, even in the new 'Grove'; presumably they are recent discoveries. (The copyright date is 1922.) There is a full-sized Overture and a Prelude to the second Act. The music has the usual facility and tunefulness, but apparently not much else. Six soloists are needed, and a chorus of soldiers and peasants. Had an English text been provided there might have been a chance of a performance in this country during the Centenary. The lively, melodious Overture, however, should be heard.

A Suite for strings, with additional parts for wind and drums *ad lib.*, has been drawn from Purcell's incidental music to 'The Married Beau,' and edited by Gustav Holst (Novello). The Suite consists of an Overture, Hornpipe, Slow air, Trumpet air, Jig, Hornpipe 2, March, and a Hornpipe on a Ground. The optional wind parts are for one bassoon, and two each of flutes, oboes, clarinets, horns, and trumpets, any or all of which may be used as occasion serves, the string parts being complete. There is material in this attractive work for ensemble players of all kinds, from school bands to full orchestras.

All who are learned in the law of the shanty are agreed as to the authoritative character of Capt. W. B. Whall's 'Sea Songs and Shanties.' The collection first appeared in 1910, and a sixth edition (enlarged) has now been issued (Brown, Son, & Ferguson, Glasgow, 5s.). Whall was doubly qualified to make such a book, being both a fine sailor and a competent musician (he was a pupil of Stainer, at Oxford). The harmonizations were done by his brother, R. H. Whall, and Ernest Reeves. Bating a few chromaticisms of the diminished seventh and augmented sixth kind, the pianoforte part is of the right simple style. The book has other than musical claims. The numerous pictures of sailing ships are a delight, and the Captain's Preface has a gusto that makes the reader feel disposed to give a sailor-like hitch to his trousers. Get 'Sea Songs and Shanties,' and you get the real article.

The Musician's Bookshelf

'Wolfgang Amade Mozart.' By Dyneley Hussey.
[Kegan Paul, 7s. 6d.]

'A Study of Mozart's last three Symphonies.' By
A. E. F. Dickinson.
[Oxford University Press, 1s. 6d.]

Although Holmes's 'Life of Mozart' still retains much of its value, there was need for a new work on the composer. Mr. Hussey has assimilated a great amount of information, mixed it with much original thought, and set down the result with a fluency that keeps us reading to the end of his three hundred odd pages. The plan is that in which the narrative runs side by side with a discussion of the music—a good method in the case of Mozart, whose life and work were so intimately correlated, though for purposes of reference it is less handy than that which clears the biography out of the way, and then discusses the music. Mr. Hussey is a live narrator, able to keep his end up and score readily and steadily without the aid of the many threadbare and mainly apocryphal anecdotes that have grown up round Mozart the prodigy. His discussion of the music is frank, and genuinely critical. On the operas he is specially illuminating, and incidentally says many useful things about the form and its problems. Characterisation in music is, as he admits, 'a very difficult question to write about.' He endeavours to explain by what means certain musical phrases 'give us an insight into the psychology of the character to whom they are attached.' But he seems to overlook one point. Does not the hearer subconsciously supply a part of this elusive quality? Thus in a certain 'Figaro' duet, Susanna and Figaro sing practically the same music, 'yet Susanna's nimbleness of mind is distinctly contrasted with Figaro's obtuseness.' Mr. Hussey suggests that this results partly from differences in tonality, and in the vocal and orchestral timbres. But the audience, being aware of the nimbleness and obtuseness, surely read something of these characteristics into the music? Again, 'could the sly and fawning nature of Basilio be more aptly summed up than in the sleek tune which is his first musical utterance?' Probably not; yet would the tune appear sleek to a hearer who knew nothing of the character with which it is associated? It is the old question of the power of the label. Czerny, like some others of his day, thought the 'Eroica' was suggested by the death of General

Abercrombie, and as he was under the impression that the General was a naval officer, he was struck by 'the naval character of the theme and the entire first movement'! And we may be sure that had he known the General was a soldier, he would have been similarly impressed by its military style. Yet, unlabelled, the symphony would be neither Napoleonic, naval, nor military.

Mr. Hussey goes fully into the authenticity of the 'Requiem,' and his findings will be generally approved, though not all of us will agree with his high estimate of Mozart's undoubted share. (By the way, it is hardly accurate to describe the 'Te decet hymnus' theme as a chorale melody; it is merely the plain-song *Tonus peregrinus*, which has for centuries been used in the Introit of the Mass for the Dead.)

Speaking of the 'Jupiter,' Mr. Hussey describes it as 'the finest example we possess of pure grandeur in sound, with the possible exception of Beethoven's later quartets.' Aren't the 'Forty-eight' and certain of Bach's organ fugues other possible exceptions?

Mr. Hussey's book is a thoroughly enjoyable affair, and it probably owes much of its value to his courageously personal and intimate style. The days are happily gone when writers of critical biography were expected to confine themselves to the pontifical 'we' or the hedging 'one.' Given a writer competent to deal with his chosen subject, we want him to tell us what he thinks, not to pass on the thoughts of his predecessors, however eminent.

The parasitic method was easy for the writer, but dull for the reader. First-hand writing is provocative, and perhaps does us most good when it butts into our convictions and makes us look at them afresh. This excellent book leaves us knowing a great deal about Mozart, not a little about Mr. Hussey, and rather more than we did before concerning our own attitude towards its subject.

Mr. Dickinson deals exhaustively with the three Symphonies. He is perhaps a little over-detailed for some of us, but we know there are many musicians to whom intensive analysis is as food and drink. They will be well filled here, and can hardly fail to catch some of the author's enthusiasm. His use of the term 'first subject' to cover what is usually regarded as a group of subsidiary themes may confuse readers, but there is much to be said for it. Is the Minuet of the G minor simply 'a jolly excursus on the opening theme'? Surely there is passion rather than jollity; though short and duly minuettish, it anticipates the note of anger that was to be sounded in the most typical Beethoven scherzos. In his Glossary, Mr. Dickinson worries himself (and us) unnecessarily over 'cadence and close,' and adds to the confusion by summing up a page of discussion with the statement that 'a full close will therefore mean simply "a good, big stop" on any chord.' Nevertheless, most of us will continue to hold that a full close means simply a good, big stop, not on any old chord, but on the tonic. A footnote on p. 12 puts up a hopeless defence for a now generally discredited and annoying convention:

There is now a tendency, led by certain conductors and supported by a certain type of listener, to minimise the break between the movements [of a symphony]. Psychologically this is quite unsound. If music means anything, a whole movement is going to 'bank up' a quantity of emotion in the average listener; which emotion clamours for immediate expression. Clapping is the established outlet of such expression, and I have no objection to it.

He does object, however, to being asked to stifle all this banked up emotion in order not to miss the start of the next movement. But we bank up emotion a score of times every day, without feeling called upon to clap our hands. The objection to applause is not that it hinders us from hearing the start of the movement that is to come, but that it shatters the mental and emotional state evoked by the movement just ended. To those who feel that their banked-up emotion must be promptly and noisily released one can only repeat Johnson's advice to a young ass who announced himself as being full of something or other: 'Are you?' said the Doctor; 'Then cork it up!'

H. G.

'Gioacchino Rossini: Vita Documentata Opere ed Influenza su l'Arte.' By Giuseppe Radiciotti. Vol. I.

[Tivoli: Arti Grafiche Majella di Aldo Chicca.]

Posterity has not dealt fairly with Rossini. His wit, his skill in all departments of music, his success, his retirement at the height of his fame have encouraged the collector and the improver of anecdote and reminiscence until his features have lost all human cast. Probably, if we were to inquire, it would be found that the average musician thinks of him as a somewhat unscrupulous composer, cunning rather than clever, who exploited the weakness of his contemporaries for a good *crescendo* and retired, like any wise trader, while the business was flourishing and his wealth assured. It is because this popular but imaginary picture falls far short of the reality that one welcomes the publication of the biographical and critical study of Signor Giuseppe Radiciotti, which bids fair to become the standard work on the subject. So far, only the first volume has appeared, which takes us to the end of Rossini's career in Italy. The second volume will deal with the years 1823-68; the man and the artist will be considered in the last.

It is already possible, thanks to the evidence of this volume, to correct some false impressions. For instance, this 'miser' was in the habit, when a boy, of handing over his earnings to his family. He took to composition, not because he hoped to reap vast profits, but followed it, convinced that in so doing he was sacrificing easily earned wealth as a singer. When still a young boy, his voice was such that he was expected to become the best Italian singer of his time. He studied music assiduously, spurred by the ambition to excel other singers in knowledge. Then, his first attempts at composition being successful, he continued to work, 'although I saw from the first,' he writes, 'that singers receive higher emoluments than composers.'

Signor Radiciotti gives us the full record of Rossini's studies at Bologna, and it is worth noting that this composer (who is popularly supposed to have been deficient in counterpoint) put in three and a half years as a student of counterpoint at the Liceo of Bologna. Nor should it be forgotten that before entering the school of P. Mattei, Rossini had mastered the horn well enough to play duets with his father, and that he probably knew already a good deal about the pianoforte and the 'cello—the two instruments he studied assiduously at the Liceo. Not a bad record for one who was said to have learnt theory by copying out Haydn's Quartets! We have Rossini's word for the fact that he did learn much by copying out quartets and fragments of symphonies. But when he undertook this he was

already a musician of very unusual accomplishment, who insisted on playing the quartets he had copied, taking usually the viola. It may be said that Mozart and Haydn were to Rossini what Beethoven was to Wagner. Both Rossini and Wagner, masters of the orchestra, found stimulus in the subtler balance and proportion of the masters of the string quartet. And since Rossini has been sometimes described as an opponent of the German schools, it is not without interest to note that Hiller heard him play by heart—and 'marvellously'—Haydn and Beethoven, and that the son of Weber found in Rossini's library all the works of Bach.

As for the early works quoted liberally in this volume, they seem to offer a very fair field for devout Rossinians. There are some charming ideas even in the little known opera 'Armida,' which, could one find singers competent to interpret it, might stand a better chance of a revival than 'Otello.' It is not so much that the Verdian work stands in the way of Rossini's opera, but the intolerable conventionalities against which he did not make a stand. What can one say for audiences which insisted on a happy ending to the tragedy of Othello, or for librettists who, well knowing the taste of the time, did not scruple to make a travesty of Shakespeare to win popular applause?

More important for us is the history of 'The Barber of Seville'—the opera which refuses to grow old. Signor Radiciotti's examination of words and music includes numbers which are often omitted with no better excuse than the desire to make things easy for the singer. Such are the aria of Don Bartolo, 'A un Dottor,' and the 'Aria Della Lezione' of Rosina, both infinitely finer than anything that has ever been put in their place. The author protests against this licence, and his protest will be supported by all who resent being offered an inferior article when they are entitled to a better one.

Signor Radiciotti's style is straightforward and commendable. Sometimes he is apt to take too much for granted. The average reader cannot be expected to know what Dumas said of 'Otello.' But the work has been clearly done *con amore*. A pity it is that this magnificent volume of five hundred large pages is not bound—as all books should be: frivolous books because they need it, serious books because they deserve it.

F. B.

'Beethoven: His Spiritual Development.' By J. W. N. Sullivan.

[Jonathan Cape, 7s. 6d.]

It is a pity this book was published at the close of the Beethoven Centenary year instead of at the beginning. No more thoughtful work on the composer has appeared for a very long time. Attempts to correlate closely a composer's personality and his music inevitably lead a writer to see significance where it probably does not exist, and the danger is the greater in the case of Beethoven because we know that there was an unusually large amount of connection between the music and its author's spiritual growth and vicissitudes. A further snare lies in the fact that Beethoven almost always had several works on the tapis at the same time, and that the composition of many of them was spread over a long period of many months—sometimes years. Only the vaguest generalisations, then, are as a rule safe, and Mr. Sullivan seems over-ready to connect given works with certain crises in the

composer's life. Not all his critical statements can go unchallenged—e.g., 'Bach, who may be likened to Beethoven for the seriousness and maturity of his mind, lost himself at the end in the arid labyrinths of pure technique.' This reads oddly at the very time when musicians are at last beginning to see 'The Art of Fugue' for the marvel it is—not on arid technical grounds. And does Mr. Sullivan know the last of the Chorale Preludes, including the lovely one dictated on Bach's death-bed?

Mr. Sullivan defends Beethoven's crooked finance on no better ground, apparently, than that the crookedness was not recognised by Beethoven himself!—a plea that would set at large ninety per cent. of those held in duress for larceny. 'His morality, as is the case with most artists, was not identical with that professed by business men.' We hope that most artists' morality (at all events in money matters) is higher than that of the average business men. But no amount of special pleading can justify the transactions concerning the Mass in D. The part of Mr. Sullivan's book that deals with this aspect of the composer is the weakest. The strongest is concerned with the discussion of philosophical and psychological questions in their relation to art.

The ordinary musical writer easily gets out of his depth here. But Mr. Sullivan is a scientist first, whose books hitherto have been concerned with atoms, electrons, relativity, and mathematics. As a result he is clear where most of us would be obscure, or barely articulate. His book is remarkable, too, as one of the very few in which a scientist shows himself able to write with knowledge and genuine insight on the aesthetic side of music. Whether one agrees with his conclusions concerning Beethoven matters little; the point is that the musician is for once able to sit at the feet of the man of science and learn much about some aspects of the art that are usually treated (if treated at all) in a cloudy speculative manner. The book is not one to be raced through; but the reader who bends his mind to it will find profit and pleasure in the effort. H. G.

'The Gentle Art of Singing.' By Henry J. Wood. Vol. I.

[Oxford University Press, 21s.]

Sir Henry Wood tells us that he is no singer himself, but there can be no living person who has heard more singers than he, and he knows all that can be known of the art without actually practising it.

Sir Henry must have suffered much from singers in his time. The remarks he passes on them as a class are severe. Why he calls the art a 'gentle' one he does not explain. It may be a facetious or an ironic usage. Sir Henry's sufferings will not have been in vain if students heed his searching remarks and valuable advice.

While a good deal of what he writes is not strictly in place in a Vocal Tutor, everything is interesting. The style is frank and pointed, and his experience and influence make his least *obiter dictum* of importance. A Vocal Tutor is just what this singular work of his does not profess to be. The letterpress is in large part devoted to indicating the fearful obstacles in the way of a successful singing career. Such discouragement of the fainthearted serves a useful purpose, but those who seek out a Tutor have presumably made up their minds.

We gather that Sir Henry has no belief in the possibility of learning to sing from a book. This first volume of his, at least, is mute on the questions of the foundations of vocal technics. The copious exercises which take up most of its pages appear to assume a well-established method of production. 'Voice production' is, by the way, a term which Sir Henry dislikes, and at which he is pleased to aim his sarcasms. It is, however, possible that it has its uses when the general 'teaching of singing' is so often the equivalent of teaching running to those unable to walk.

If Sir Henry's maxims are taken to heart they will do good in discouraging recruits to the hordes of amateurish professionals. In paragraph after paragraph he makes clear his opinion that most English singers are extremely poor ones, and that those who aspire to join their ranks had better be dissuaded unless they are prepared to work a great deal harder and longer than most singers even dream of doing. He predicts success for no one, however gifted, who will not devote at least five years to study. And here is a pill for the full-fledged singer:

'When we try to cast a few of the great choral works . . . for a musical festival it is impossible to find a set of four singers who will give all-round satisfaction. . . . Touring opera-companies are in similar plight.'

Sir Henry suggests in Appendix II, a time-table that will startle the average dilly-dallying student. He adds caustically, 'Your musical studies will fatigue you quite enough without the fatigue of frivolous amusements.' Appendix I, by the way, is all that is allowed to the humble subject of Voice Production—otherwise rudiments.

What can be said of the formidable accumulation of exercises? Many of them could certainly have been dispensed with. What Bach did in 'The Art of Fugue,' that Sir Henry seems to have attempted in 'The Art of Sequence-Writing.' His ingenuity and facility have led him to devise sequences far in excess of the needs of the case.

Sequences have their use in vocal practice. The pattern once established, the mind is free to concentrate on tone and flexibility. But why drag in the harmonic minor scale? The augmented interval makes a difficulty, and what is more an ugly difficulty, in the course of the sequences, by suddenly distorting the pattern, as at 'A'

Ex. 1.

A

Ex. 2.

A

This sort of thing occurs again and again, and there is a similar difficulty in negotiating the two tritones in Exercise 19:



Such trials are unnecessary. A composer will of course use any interval within the compass of the voice, according to the needs of the moment. But in a musical composition the 'ugly' intervals will be found to have their special *raison d'être* and the difficulty they present can be dealt with as occasion arises. Sir Henry's misjudgment here lies in engaging his pupil's mind too much with means requiring a finer technique than that demanded for the accomplishment of the immediate end.

Many of the later exercises, involving *messe di voce*, subtle phrasing and rhythms, and the use of all sorts of time-signatures, are as well designed as any of the sort we know.

H. J. K.

'Viaggio Musicale in Italia.' By Adriano Lualdi.

[Milan : The 'Alpes' Firm.]

Musicians are a race of travellers—either by choice or necessity. Some of them, like Burney and Berlioz, have left records which are still read with pleasure and profit by the student. Their experiences, however, were generally of foreign lands. They could only describe their impressions; and their judgment, however fair and balanced, might have been influenced by unconscious bias or by inadequate knowledge of local conditions. One wonders what Burney would have written of conditions obtaining in England and Scotland in his day. Unfortunately, the Englishman, the Frenchman, the Italian, have taken it for granted that their countrymen know all about the conditions of music in their own country, and thus the foreign student is left entirely at sea. Dictionaries, of course, supply some information. But we are not really much the wiser for the facts we can learn from a dictionary. One misses the personal touch—call it what you will, atmosphere, observation, information derived from casual sources, intimacy. These alone can make something alive out of data and statistics, and these constitute the chief merits of Signor Adriano Lualdi's book.

The author—who is also the composer of an opera successfully performed at La Scala a little while ago—does not set out to give a complete record of all that happens in Italy, but he does give us a bird's-eye view of the situation, in which every detail stands out clear and distinct. He passes in review the activities of Italian cities, some of them large and famous like Rome and Milan, some of them small, but deserving notice on special grounds. He who seeks information will find all he needs in the chapters dealing with the great centres. Those who look to straws to see the direction of the wind will find them in plenty in the description of Fiume in the days of d'Annunzio, in the conversations with casual acquaintances, in the sketches of musicians and distinguished men at work and at play. There are also two chapters on Verdi's home at Busseto which must appeal to all.

The introduction deserves attention, not only because it summarises the present position of music in Italy, but also because of the comparison made with other countries. Incidentally, we learn that in Germany sixteen towns—Berlin excluded—subsidise music to the extent of nearly half a million sterling a year, Dresden alone contributing over £80,000. The Italian writer naturally expects his Government to go and do likewise. Our only hope, however, is that these figures may act as a guide for some future and happier generation.

F. B.

'The Heritage of Music.' Twelve essays by various authors, collected and edited by Hubert J. Foss.

[Oxford University Press, 7s. 6d.]

The faults of this very readable book are inherent in its form. The writers evidently approached their task with different aims, so there is a lack of unity in the result. Ten of the essays are of the great composers, but the term 'study' is variously understood by the authors. Some deal with one or more aspects of the composer's work, some attempt to cover practically all of it, and others endeavour to combine the biographical and critical. There is similar divergence in bulk. A mere half-dozen pages suffice Mr. Holst for Purcell (unexpectedly and disappointingly short measure), whereas Prof. Tovey fills forty about Schubert, and leaves one with the impression that he could fill many forties with no loss of cogency. A discussion of the essays in turn is impracticable—even unnecessary, the authors' names being warrant for quality. The bill of fare suffices in such cases—e.g., 'Palestrina,' by R. R. Terry (who naturally cannot get through his first page without a fling at the Victorian era; red rags to bulls and bees in bonnets ! Are only Elizabethans and neo-Georgians of any account?); 'Bach,' by W. G. Whittaker; 'Purcell,' by Gustav Holst; 'Haydn,' by Thomas F. Dunhill; 'Mozart,' by W. J. Turner (a first-rate piece of writing); 'Schubert,' by Donald F. Tovey (a fine critical study that should be read by all who purpose lecturing or writing on the composer during the Centenary); 'Beethoven,' by Herbert Thompson; 'Schumann,' by J. A. Fuller-Maitland; 'Brahms,' by Cecil Gray (lively and provocative, as was to be expected); 'Glinka and the Russian School,' by M.-D. Calvocoressi; 'Wagner,' by Richard Capell (a thoughtful and suggestive paper, that increases expectation of a tip-top book from this source sooner or later); and 'From Franck to Ravel,' by M.-D. Calvocoressi. Mr. Foss adds a neatly-turned Foreword; somebody else should have added an Index.

H. G.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

- 'The Kuklos Papers.' By Fitzwater Wray. Pp. 192. J. M. Dent, 3s. 6d.
- 'Annual Report of the Smithsonian Institution, 1926.' Pp. 551. Washington, U.S.A.: Government Printing Office.
- 'Beethoven-Zentenarfeier: Festbericht' and 'Internationaler Musikhistorischer Kongress.' Pp. 404 and 83. Wien: Universal-Edition A.G.
- 'La Main et la Pensée Musicale.' By Marie Jaëll. Pp. 62. Paris: Les Presses Universitaires de France.
- 'The Journal of the English Folk-Song Society, 1927.' Pp. 56. Oxford University Press, 2s. 6d.
- 'Grove's Dictionary of Music and Musicians.' Edited by H. C. Colles. Vol. 4, P. to Sonatina. Pp. 840. Macmillan, 30s.
- 'Internationale Moderne Klaviermusik.' Ein Wegweiser und Berater. Von Robert Telchmüller und Kurt Herrmann. Pp. 200. Birmingham: Edward William Organ, 8s.
- 'Melodies Populaires Serbes.' Recueillies par Vlad. R. Georgevitch. Introduction par Ernest Closson. Pp. 154. Skopje.
- 'Invertible Counterpoint and Canon.' By C. H. Kitson. Pp. 96. Oxford University Press, 7s. 6d.

'The Happy Pianist.' By Enid Grundy. Pp. 76. Oxford University Press, 2s. 6d.

'Music Trades Diary, Directory, and Year Book, 1928.' G. D. Ernest, 2s. 6d., cloth cover; 2s., paper cover.

'Tales of Organists (Long and Short).' Assembled by John Warriner. Pp. 121. Office of *Musical Opinion*, 6s.

'The Oxford Song Book,' Vol. 2. Collected and Arranged by Thomas Wood. Pp. 136. Oxford University Press, complete, 7s. 6d.; words only, 2s.

'Guide to Song Writing.' By G. Hubi-Newcombe. Pp. 16. Arthur H. Stockwell, 1s.

'The Musical Directory, 1928.' Rudall, Carte, 6s.

'La Décoration Artistique des Buffets d'Orgues.' By Georges Sevères. Pp. 228. Paris and Brussels: Les Editions G. van Oest.

Occasional Notes

We mentioned last month the Schubert Centenary Committee's wise decision to drop the idea of finishing the 'Unfinished,' and to allow those entering the Schubert Contest a free hand. The detailed particulars of the scheme have now been issued, and we summarise them mainly for purposes of record.

Competitors may write 'works as an apotheosis of the genius of Schubert, or they may write variations on Schubert themes. Any composition submitted may use the Schubert sketches for the third movement of the "Unfinished." The only restriction is that the works must be for orchestra.

The prize money, £4,000 (which is probably more money than Schubert ever set eyes on in his life—certainly at one glance), has been deposited with Messrs. J. P. Morgan. The first prize is £2,000, the remainder being split up into cash prizes for the best efforts submitted from the ten areas concerned. The jury for the area comprising Great Britain and the Dominions consists of Sir Hugh Allen, Sir Thomas Beecham, Sir Walford Davies, Sir Alexander Mackenzie, and Prof. Tovey. The representatives of the contest in this country are the Incorporated Society of Musicians, and manuscripts from the British Empire should reach the Society's Office (19, Berners Street, W.1) by March 31. Copies of the form giving detailed particulars are to be had from the Office of the Centenary Committee, 102, Clerkenwell Road, E.C.1. This form contains Schubert's sketches for the Scherzo of the 'Unfinished'; the use of this material as a basis for composition is left to the option of competitors. In its revised form, the Schubert Contest is a munificent and well-devised scheme that will almost certainly lead to the production of some worthy tributes to Schubert. Certainly it will stimulate creative activity in the direction of music of a type that will be a welcome change from the cynical and bizarre novelties of which the world has had an overdose since the war.

In a recent issue of the *Musical Courier* appear some comments of Mr. Leigh Henry on musical conditions in England. (Mr. Henry has gone to the U.S.A. to take up work in connection with the Curtis Institute and *Musical America*.) He told his interviewers that 'there is little or no serious musical criticism in the British daily press—little, indeed, of any critical thought of any kind.' Now that Mr. Henry has left the old country in the lurch there

will be none at all, presumably. We note with satisfaction that in his general pooh-poohing of British musical journals Mr. Henry describes the *Musical Times* as 'sound, but reactionary.' Substitute 'and' for 'but,' and we bow our acknowledgments. The aim of a journal such as this is to represent the normal musically-educated section of the public. Just now that section is in a state of reaction against the elaborate futilities and eccentricities which Mr. Henry has championed so polysyllabically before giving up this country as a bad job and going to one where music is really Progressive. By the way, Mr. Sabaneev's article at the beginning of this number puts the case for reaction about as well as it can be put. We believe that most of the troubles in the musical world to-day are due to the fact that the composers who have been given the greatest publicity during the last decade have proved to be almost entirely out of touch with the main body of the musical public. There is now an unprecedented—we might say literally a golden—opportunity for a group of young composers who will not be ashamed of beauty and emotion. Normal folk are tired of cynicism and cacophony, except in small doses.

The wrath concerning the verbal indiscretions of Sir Thomas Beecham strikes us as being mistaken. We have long since ceased to take Sir Thomas seriously in the rôle of orator. As a conductor he is a genius—though a fitful one whose flashes are sometimes paid for by lapses. Beecham the non-conductor, so to speak, is perilously near being a mountebank who is only occasionally funny—a very inferior kind of Shaw, in fact. So when he tells America that 'the English are the laziest nation in the world,' and that 'the whole British Empire is founded on a platform of comedy and farce,' there is no need for indignation meetings and resolutions of protest. 'Tis only pretty Fanny's little way. And it is flattering him to answer such foolish gibes as 'The London Philharmonic Society is the most permanent institution in the world; it hardly ever functions . . . English musical composition is one gigantic promissory note . . .'

It is true that, in reply to expressions of indignation that reached him from this side, Sir Thomas protested that he had been inadequately reported. 'The interview lasted one hour, but only a few remarks were printed. Most of these were out of their context.' This dodges the issue. If he made the remarks quoted above, no amount of context can explain them away; if he didn't make them, why not say so plainly?

However, the British Empire—except the agitated I.S.M.—and the Philharmonic Society remain calm, and nobody is likely to be a penny the worse; although Sir Thomas's opera scheme may lose a good many of the tuppences of prospective subscribers who, annoyed, will now think better of it.

The daily press has always been so indulgent to Sir Thomas that its comments on his latest performance will probably give him an unpleasant shock. The *Daily Telegraph* said that, when all allowance has been made for the American pressman's power of suggestion, 'something remains in the reported speech which can only be described as wanton mischief.' And it thinks, as we do, that 'if this foolish indictment of Britain has any result at all, it can only be adverse to the scheme of opera which Sir Thomas is believed to have at heart.' An admonitory leading article is rounded off (apropos of a comparison of the musical achievements of various

countries), 'The most musical nation in the world could not have applauded Sir Thomas more heartily than we did whenever, instead of making speeches, he attended to his own true business of conducting the orchestra.' The *Daily Express* heads its rebuke with a caption on which it is to be congratulated—'Beecham Spills.' The *Morning Post* article is quite unkind :

The British public is described by Sir Thomas Beecham as lazy and almost comatose. Fortunately for the critic, it is also extremely good-humoured. Instead of being put out by such abuse, the British public will think itself sufficiently avenged when it reads the American reporter's summing-up of Sir Thomas Beecham—"a chubby little man with a goatee, who wears cloth-topped boots." A great musician might have hoped to leave not quite that impression.

See what comes of improvising variations for an hour on the theme 'Stinking Fish' instead of attending to one's job !

The daily and weekly papers have devoted so many columns to the League of Opera that a monthly journal is called on to do no more than wish it luck and report progress. Everybody reads the dailies; only a small proportion of the public reads the musical press. That is why the advocacy of a monthly musical journal is much more usefully employed on behalf of projects that, for various reasons, are passed over by the daily press. We mention this rather obvious point because a correspondent scolds us at great length for not giving space to the League. He considers our attitude to be 'deserving of the severe censure of every musician.' So far from donning a white sheet, we take this opportunity of protesting against some of the propaganda of the more enthusiastic apostles of the League. There has been far too much nagging of the public, and—even worse—a harping on the entirely mistaken notion that opera is a test of a nation's musical standing. Judged by this standard, Italy would be easily in the van instead of in that obscure position which has been hers since the days of her great polyphonic composers. Save in the sphere of opera she has not a single modern composer of importance to her credit, and she owes her barrenness in real music to her operatic obsession. Even in the matter of singing she now lags behind. And the worst period in France's musical history preceded the renaissance that began with Franck—a period when Parisians flocked to opera of a type so superficial that (as Bruneau said) it threatened to deal the death blow to music. England is musical, but not operatic. Opera is an attractive blend of arts, but, used as a gauge of a nation's musical achievements, it leads to some queer findings. Mr. Newman, in the *Sunday Times*, has lately broken a lance on its behalf, but not very convincingly. For he would be the last to be 'taken in' by a form that leaves so little to the spectator's imagination, and that carries such a deadweight of pretence and bad music. He marshals the usual array of big names—Beethoven, Mozart, Wagner, Debussy, Verdi, Strauss, &c.; but in an ordinary opera season how much do we hear of Beethoven, Mozart, Debussy, or Strauss? How much, even, of the finest examples of Verdi? An opera season is mainly devoted to the work of composers who have done—and indeed could do—little or nothing in any department of pure music. At its best opera is an enjoyable type of entertainment with two great

merits : it provides employment for a large number of musicians, and it may in time act as a counter-attraction to that even less imaginative type of entertainment, the cinema. For these reasons we wish Sir Thomas's League all success. But it is high time to drop foolish talk about opera being the highest of musical forms, and a test of musical culture. Manchester bothers itself very little about opera, yet is there a more musical city in England? Are there on the Continent many more musical? The musician who is not an opera 'fan' will continue to drop in at the opera-house, either in an indulgent mood or because of his interest in the hitherto insoluble problems of the form. But when he wants its two prime elements—drama and music—at their best he will go to the theatre and concert-hall, and take them both neat.

The indignant correspondent alluded to above also accuses us of failing to appreciate the genius of Sir Thomas Beecham. But if the word 'appreciate' means what we think it does, the culprits are those who, like our correspondent, are blind worshippers of Sir Thomas. To hear their paens one would imagine that this country had no other conductors. True, it has no other of his brilliant and erratic type; nor is there another with his knack of being in the limelight, though Albert Coates runs him close at times. But when a long job of work has to be done a steady flame is worth a good many fireworks, though far less brilliant and exciting. Hence our firm and no doubt unpopular conviction that the musical life of the country owes more to the persistent all-round work of such men as Wood, Hartley, and Ronald than to the spectacular Beecham.

We learn that the statue of Vincent Wallace is ready for erection at his birthplace, Waterford. The date of the ceremony is (provisionally) March 11. The cost of transport and erection are considerable, however, and the committee therefore ask for the help of any of Wallace's still numerous admirers who have not yet subscribed. Donations should be sent to the organizing secretary, Mr. John M. Houben, The William Vincent Wallace Memorial Committee, 27, High Street, New Oxford Street, W.C.2.

Dr. Vaughan Williams having expressed a desire to retire from the conductorship of the Bach Choir at the end of the current season, the Bach Choir has done the right and natural thing in offering the post to Mr. Gustav Holst, who has accepted it. There could be no better guarantee for the continuance and development of the fine work done by Dr. Vaughan Williams during his reign.

The many distinctions held by Sir Edward Elgar received an addition at the New Year, when the order of K.C.V.O. was conferred on him. We offer sincere congratulations, in which we are sure our readers join. The only other musical honour was a knighthood for Mr. Edward German—as popular an award as can be imagined. Last year, in an Occasional Note, we said the honour was long overdue—an opinion in which we were supported by a letter from Mr. William Boosey. Very few composers have gained the ear of both musical and general publics in a greater degree than Edward German. The new knight has the hearty congratulations of countless admirers. Several other distinguished musicians are still overlooked, however. When will Delius receive some kind of titular recognition?

Messrs. Constable send us an announcement that is of importance to Bachites. Prof. Sanford Terry's monumental work, 'Bach's Cantata Texts,' was published at three guineas. Only five hundred copies were printed, and the type has been distributed. The book was so costly to produce that even if all the copies were sold, the author would still be the loser. Prof. Terry's main concern, however, is the study of Bach in this country, and he has therefore decided to make a further sacrifice by placing the remaining copies—about two hundred—with the reach of those to whom the original price was prohibitive. The book will now be sold for 31s. 6d. net. No reference library of any important musical institution can afford to miss this chance of adding to its shelves one of the most notable pieces of scholarship issued for many years.

Something of an *In memoriam* character will attach to the performance of Holst's new orchestral work, 'Egdon Heath,' at the Philharmonic concert on February 23. It bears the inscription, 'Homage to Thomas Hardy,' and on the title-page is the following passage from 'The Return of the Native':

A place perfectly accordant with man's nature—neither ghastly, hateful, nor ugly; neither commonplace, unmeaning, nor tame; but, like man, slighted and enduring; and, withal, singularly colossal and mysterious in its swarthy monotony.

'Egdon Heath' was composed for the New York Symphony Orchestra, which was announced to give the first performance on February 10. The full score and parts are published by Messrs. Novello.

We have received the first annual Report of the Worcestershire Association of Musical Societies. It is a striking record of musical activity, and shows how much may be accomplished when the musical life of a district is organized. We suggest that readers interested should write to the hon. secretary, Mr. S. S. Moore, for the Report, and for the printed outline of the scheme. His address is Claines Vicarage, Worcester.

A reader kindly sends us for reproduction the professional card of a Huddersfield 'character' well known about thirty years ago. We understand that the card was used quite seriously, and not as a joke. North was organ-blower at one of the principal local churches, hence the cryptic 'P. O. B.' = 'Professional Organ-Blower':

MR. FRED NORTH, P.O.B.,
Comic and Sentimental Vocalist,
DRUMMER AND TRIANGLEIST.
ALSO
BOSS WAITER AND CARVER,
AT THE PRINCIPAL HOTELS
AND FLAG BEARER.

Mr. NORTH sings Songs, Duettos, or Trios with or without accompaniments.

Mr. NORTH attends Luncheons, Dinners, or Teas, when he guarantees to do justice—which will be considered an instalment on his terms.

TOWN ADDRESS: NO. 56, KIRKGATE,
in care of Mrs. Blackburn, where all letters and telegrams relating to engagements must be addressed.
Cheques payable at the Almondbury or Kilner Banks: P.O.O. at the Old Post Office, Kirkgate, Huddersfield.

The reference to singing duets and trios appears to be a jest, but is more probably intended to signify Fred's ability to sing any spare part that might be needed. Evidently his voice was as accommodating as the rest of him.

A correspondent sends us cuttings from the *Scots Observer*, wherein are some adverse criticisms of the Revised Edition of the 'Church Hymnary.' As examples of literal-mindedness the grumblies would be hard to beat. We give a sample. 'H. S.' objects to the inclusion of Blake's 'Jerusalem,' which he calls 'the ravings of a mad poet.' The mad poet's chief offence is that 'when he purposes to build a new Jerusalem he calls for his "bow of burning gold," "his arrows of desire," his "spear," and his "chariot of fire," instead of calling for stones, mortar, a trowel, and a plumb-line.' In another letter the question is raised, 'Of what use would a golden bow be? It would have no spring, and therefore could not propel an arrow?' How true! These mad poets need revision. Take, for example, the lines of another demented singer, 'Sermons in stones, books in the running brooks.' Can there be any doubt that a level-headed poet (if there be such a prodigy) would have written, 'Sermons in books, stones in the running brooks'?

From the *Musical Courier*:

'Four walls do not a prison make.' Correct.
Not according to our edition of Lovelace.

Gramophone Notes

By 'DISCUS'

H.M.V.

The performance of the Prelude to 'Tristan' by the Berlin State Orchestra, under Klempener, strikes me as being rather tame. The pulse is weak and fitful, and the temperature a trifle below normal. A vexatious detail is that the piece is on two 10-in. records—four bites where two could surely have been arranged for (E476-77).

A much better sample of playing and recording is that of a couple of Holst movements—'The Dance of the Spirits of the Earth,' from 'The Perfect Fool,' and 'Mercury,' from 'The Planets,' conducted by Albert Coates. Especially good is 'The Perfect Fool' extract—one of the best bits of ballet music written for a good many years. It makes one wish for a chance to renew acquaintance with the opera itself. The 'book' has obvious defects, but the music is good enough to make the balance well on the right side. 'The Perfect Fool' is better worth hearing than many a stock old favourite (D1308).

The Mendelssohn revival takes one more step forward by means of a record of two 'Songs without Words'—the quiet little one in F and the jolly Hunting Song in A, capably played by Moiseiwitsch (E478).

The Philharmonic Choir, conducted by Kennedy Scott, is recorded in Holst's 'Psalm 148' (in which the well-known Coln melody is used so finely) and Balfour Gardiner's 'Evening Hymn.' There are some outstanding merits here—for example, the quiet passage at the beginning of the Psalm, where the voices sing Alleluia in short chiming phrases against the hymn melody played by a soft solo stop. (Both pieces are with organ accompaniment.) The delicate nuances here are delightful, and the whole passage is a model of vital soft singing. The final section, in which the melody is delivered slowly by the basses, suffers from a lack of

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brilliance in the top parts. Apparently too much importance was attached to the bringing out of the theme in the bass. It stands out splendidly, but the exultant mood of the music is reduced by the toning down of the accompanying parts, especially the sopranos. Still, this is a fine performance, well reproduced. Even better, because more level in excellence, is the Balfour Gardiner piece. Here we have the power and brilliance that we miss at times in the Holst. It is good to find this splendid choir making so good a show per gramophone (D1304).

There are two unusually good operatic solo records—Florence Austral in 'Ritorna vincitor,' from 'Aida' (E474); and Dusolina Giannini in 'Vissi d'arte,' from 'Tosca,' and 'Voi lo sapete,' from 'Cavalleria Rusticana' (DA892).

A newcomer is Lawrence Tibbett. His fine baritone voice records unusually well, and he makes a most auspicious debut with Lucrezia Bori in a couple of duets—the Barcarolle from 'Tales of Hoffmann' and Goetze's 'Calm as the Night' (DA912).

The records of the Hereford Festival are confined to the choral side because it was found that the microphone absorbing the Franck Symphony had also picked up part of a conversation between two ladies in the audience: 'Do tell me where you buy your stockings!' It sounds like our old and unrespected friend, Ben Trovato, but the organ of the Company gives it as the reason for the absence of orchestral records of the Festival. Yet why suppress the disc? Most of us would think it was worth an extra shilling. And we should enjoy the Symphony no less than at Queen's Hall, where fragments of conversation often reach us during a performance.

The Hereford records are of four extracts from 'Gerontius': 'So pray for me' and 'O Jesu, help' (Tudor Davies) (D1350); 'Take me away' (Margaret Balfour and Tudor Davies) and 'Jesu! by that shuddering dread' (Horace Stevens) (D1348); and three from 'The Music-Makers': 'We are the music-makers,' 'A breath of our inspiration' (D1349), and 'For we, afar in the dim ages,' with Brewer's 'Nunc dimittis' (D1347). It would be idle to pretend that the choral portions of these records are clear. Rather are they a series of vivid patches. There are some thrilling bursts in the 'Music-Makers' records; but the best choral effects are in No. D1350. All the records show the fine quality of the Festival Chorus in the matter of tone and vitality.

Special interest attaches to the record of the Berlin Philharmonic Orchestra after its recent visit. The players are heard in Berlioz's 'Carnaval Romain,' conducted by Leo Blech (D1365). The result is very brilliant and powerful, but no orchestra can disguise the halting of Berlioz's muse in the slow first half.

A fine record is that of Casals playing an Intermezzo ('Goyescas') of Granados and what the label calls an Adagio from a Toccata in G by Bach. It happens, however, to be the middle (A minor) movement from the Organ Toccata in C. It is very effective thus transcribed (DB1067).

Chaliapin has probably never been heard in a more moving record than that of an extract from Massenet's 'Don Quixote,' in which occurs the death of the Don. The realism is almost painful. The soprano, Olive Kline, is admirable as Dulcinea (DB1066).

Guy Weitz is recorded in an excellent performance of Franck's Choral No. 3, on the Westminster Cathedral organ. The result is less clear, however,

than in his recent records of the Liszt BACH Fantasia and Fugue. For example, the accompaniment of the lovely Cantabile section is rather cloudy. It is good to find Mr. Weitz playing this melody without the wretched rubato that so often spoils it. The fourth side in the two records is given to the Andante Cantabile from Widor's fourth Symphony, also well played, and well reproduced (C1378-79).

Another good organ record is of Dr. Charlton Palmer, playing at Canterbury Cathedral Guilmant's Melody in A flat and Handel's 'Scipio' March. It is good to renew acquaintance with this favourite old Handel piece (B2542).

Dr. Palmer also conducts the Cathedral Choir in Goss's 'O Saviour of the World' and a couple of hymns—'O worship the King' and 'Disposer Supreme,' to the 'Old 104th' and 'Hanover,' with organ accompaniment by W. T. Harvey. The choir comes through well, with excellent tone; the unison verses of the hymns with free organ part are stirring (B2543).

Finally comes a choral record specially interesting to old Wykehamists—the Winchester College Choir of three hundred and fifty voices in 'Domum,' and the College Glee Club, a hundred strong, in Dr. Dyson's arrangement of 'The Poacher.' The tone in 'Domum' is mainly that of broken and unsettled voices. In 'The Poacher' there is good part-singing. The lower voices are, of course, mainly adolescent, and so the tone is raw and lacking in sonority. But this unavoidable defect is easily forgiven on account of the spirit and gusto (B2610).

COLUMBIA

Wagner's 'Kaiser' and 'Homage' Marches are far from being on a level in quality. The former is deservedly neglected, whereas the latter is always sure of a welcome. Happily, of the records made by the Symphony Orchestra under Sir Dan Godfrey, that of the 'Homage' March (L2002) is by far the better—good, sonorous effects with clear polyphony; which last word reminds one of the comparative feebleness of this department in the 'Kaiser' March (L2003). 'Ein' feste Burg' has been better treated by scores of fifth-rate German organist-composers. Wagner wrote this March at least ten years too soon.

The Grenadier Guards Band, conducted by Capt. George Miller, is heard in Foulds's 'Keltic Suite' and Mancinelli's Triumphal March, 'Cleopatra,' the latter being on the fourth side of the two records. The Pipers of the 1st Batt. Scots Guards take part in the Lament with good effect (9249-50).

There is such a wealth of short attractive movements for string quartet that the Catterall Quartet's choice of an arrangement of Bach's 'My heart ever faithful' would be justified only by unusual effectiveness. This justification is lacking, however. The pace is far too slow, and the mood chastened—almost sad. The players are far better employed in Boccherini's unescapable Minuet (9250).

There are some excellent records of string solos. All the following may be recommended: W. H. Squire in two pieces by Debussy—'Romance' and 'Les Cloches' (D1589); Arthur Catterall in Wieniawski's 'Légende' (L1950); Lionel Tertis in arrangements of Guiraud's 'Melodrame' and one of the best known of Dvorák's Slavonic Dances (curiously described on the label as 'Slavonic Dance Theme') (L2004); and the Arensky-Elman Serenade and the Capricetto

from a Mendelssohn Quartet, arranged by Burmester, capitally played by William Primrose (4633).

The pianoforte tone is not good in the record of the Schubert-Tausig 'Marche Militaire' played by William Murdoch (9273).

As this is to be a Schubert year, let us hope that more respect will be shown to the composer than is present in a distortion of the well-known 'Moment Musical' (or, as the label prefers it, 'musical') recorded on D1596. The harmony is altered throughout, very much for the worse, the simplicity of the original being absolutely destroyed; new contrapuntal and other features are added; and at times the rhythm of the performer is similarly fantastic. Musicians rightly object to the jazz-mongers' outrages on classical works. Is this sort of thing more defensible? It is open to any qualified musician to make a free paraphrase of a work, or to take a classical composer's theme as basis of a new work, e.g., a set of variations. But this is announced definitely as being by Schubert, whereas it is so only in part—the part that is worth having. If Pouishnov, who plays it, prefers this vandalistic version he should be compelled to keep it for private consumption. I hope all my reviewing colleagues will lift up their voices in a chorus of protest; otherwise, we shall find other familiar classics mauled in the same way. The companion piece is a Tango by Albeniz (D1596).

Dora Labette is to be praised for her choice of song—one of Bach's loveliest airs (though not yet one of his best known)—'Comfort sweet, my Jesus comes.' She sings it so beautifully in regard to tone and mood that one almost forgets there is a slight loss of pitch at times—usually on the long held D's. The elaborate flute obbligato is worthily played by Robert Murchie. His shading-off of the final phrase is so delightful that I had to encore it several times. This record would have been even better had the string background been more clearly defined. The label says, 'with orchestra'; probably a string quartet would have been more effective. Bach's accompaniments are so much more than a mere harmonic background that each strand of tone calls for no less clearness than that of the voice. But when all is said this record gives us a tasteful and musically performance of a work whose beauty grows on one with repeated hearings. The hearer who comes to it fresh may feel at first that the flute obbligato is over-busy; later he will delight in following it, noting the way it steals in and twines itself round the voice part (L2005).

Other vocal records are of Rex Palmer in Vaughan Williams's 'The Roadside Fire' and a poor song by Geehl (4502); William Heseltine in a couple of airs from Gounod's 'Romeo and Juliet'—a fine, manly, well-coloured performance (9276); and a boy, John Bonner, singing 'In Native Worth' (9277). Probably we are in for a run of boy trebles—a very good thing in many ways, provided the chosen youths show this type of voice at its best. Many a famous adult singer might envy a first-rate boy treble his purity of tone and easy management of high notes. Young Bonner has a voice good enough for anything, but before he produces a first-rate record he must learn to make much less of a business of breathing. At present he lets the operation make big holes in the phrasing. The pace is decidedly on the slow side, and this adds to his difficulty, as well as taking off some of the effect of the music. I suggest, too, that the air might

have been cut, or a shorter one chosen. Two 12-in. sides are too much for a type of performance necessarily lacking somewhat in colour and variety. I hope to hear John again, in a better choice, at a better pace, and after he has profited by the aphorism that a good singer never breathes—apparently. This record, by the way, is made in Manchester Cathedral, and is with organ accompaniment (9277).

NATIONAL GRAMOPHONIC SOCIETY

The Society has done nothing better, I think, than its latest recording—Brahms's Pianoforte Quartet in C minor. Above all, I mention the admirable range of power—a virtue without which due variety is impossible. The performance is generally well-balanced and full of life and colour. The pianoforte tone—a vital factor in a work of this kind—is unusually good. The players are the Spencer Dyke Quartet, with Olive Bloom. These four records should delight old Brahmsians and make many new ones.

Player-Piano Notes

ÆOLIAN

Duo-Art.—The most interesting of this batch is the Finale of Dvorák's 'New World' Symphony, which completes an extraordinarily successful set. Rudolph Ganz's playing all through is very fine (530).

The opening of Balfour Gardiner's 'Noel' is treated in so unnecessarily dignified a manner by William F. G. Steele that the sudden *accelerando* of the carol makes too big a contrast (3153).

Moszkowsky's slight and attractive 'Romance,' Op. 42, No. 1, is played with feeling by Harold Bauer (7162).

John Duke gives a good performance of MacDowell's 'Marionettes'—'The Witch' and 'The Clown' being particularly good (6983).

'Forest Elves,' Op. 70, by Schytte, is well worth a hearing, chiefly for the sparkling delicacy of Josef Hofmann's playing (7163).

Hand-played.—The best by far of a not very impressive collection is Scharwenka's first 'Polish Dance' (the one in E flat minor that had such a vogue some years ago), played by the composer, who makes a brilliant thing of it (A1029e).

The time distortion in Clarence Fuhrman's performance of Rachmaninov's 'Polichinelle' is amazing, and the playing altogether is poor and disappointing (A1031a).

Cervantes's 'Cuban Dances' (Nos. 6, 7, and 11) are good, and are well played by Adela Verne (A1033f).

There is a long—too long—roll of Johann Strauss's 'Artist's Life' Waltz. Erno Rapee is the pianist, and his rhythm is at times very uncertain (A1027e).

There is much sympathy in Renée F. Florigny's playing of Grieg's charming 'Berceuse,' though her *accelerandos* are too violent to be in keeping (A1087d).

Herbert Fryer gives a very good performance of Chopin's 'Barcarolle' in F sharp (A1035e).

There are also 'Romance' by Sibelius, played by Rudolph Ganz (A1025e), and Chamade's 'Elevation,' played by Clarence Adler (A1039d).

Metrostyle.—Two rolls well worth attention are Sapellnikov's 'Valse Caprice,' Op. 5, No. 1, well cut and edited, and giving brilliant effect for very little trouble (T30353c), and a successful arrangement of Handel's 'Worthy is the Lamb' (T30343b).

Beethoven's 'Thirty-three Variations on a Waltz of Diabelli' call for careful management. On the two rolls received are Nos. 1-5 (T30346o^c) and 6-13 (L30347c). This set of Variations—one of the finest ever written, despite some numbers where the interest flags—is so rarely heard that the player-pianist will welcome this means of becoming fully acquainted with them. The rolls are well cut, the only fault being an over-use of the pedal, especially in passages where shakes and other ornaments occur. The player will be well advised to reduce the pedalling to the minimum.

BLÜTHNER

Outstanding is a Concerto (Op. 12) by Gabrielle Pierné, played by the composer. It is, on the whole, an attractive work, but the need of orchestral variety of tone-colour is felt, and the pianoforte alone sounds rather thin—notably in the Finale. The somewhat Mendelssohnian Allegro is good, and has plenty of interest. There is a delightful opening to the Scherzando which brings to mind Debussy's 'Mandolin,' and there is also an odd hint of the Cornish Helston Furry Dance. The composer-performer takes full advantage of the opportunity for brilliant display in the Finale (57098-100).

There is a new edition of Grieg's delightful 'Nocturne,' Op. 54. It is well cut, and Bertrand Roth's performance is all one could desire (55984).

For those to whom operatic transcriptions are interesting there is a good arrangement of a liberal selection from 'La Bohème' (59440-443), exceptionally well played by Alf. Szendrei. He also plays a 'Mignon' selection (59633-634), and will be heard in the proposed new editions of the operas already in the catalogue. It would be interesting to know who is responsible for these transcriptions, which as a rule are capital.

Ordinary.—Of the ordinary *salon* type is Delibes's 'Naila—Pas des Fleurs.' It seems over long for the material it contains, but is very easy to manage (55399). So, also, is 'The Dance of the Apes' from the 'Circe' Ballet by Künneke—though anything less ape-like would be difficult to imagine (52839).

D. G.

Wireless Notes

By 'ARIEL'

The 'grouser' is on the war-path again, though less strong numerically than he was a year ago. The main grievance now seems to be on the score of the Talks: it is said there are too many. Probably the real trouble is in the quality rather than in the quantity. A lot of the topics are of a type that, one imagines, would appeal to a small minority; and frequently we find an attractive subject spoilt by the poor voice and manner of the talker. And why not more talks of a light and humorous character? Surely there is room for the oral equivalent of the short, amusing articles and essays of which the press somehow manages to find a good supply. We ought to be able to switch on at least once a day in confident expectation of hearing something that will be as enjoyable as (say) the delightful gossip of 'Londoner' of the *Evening News*—more enjoyable, in fact, for such material would gain from being well delivered orally. Given the right kind of Talk and Talker there would be few complaints from the Talkies; the feature ought to be as entertaining as anything in the programmes.

The word 'entertaining' serves as a reminder that the weakest spot in the programmes is the variety department. The supply of humour capable of being put across the ether has always been short; lately it seems to be in danger of petering out. The pair of comedians who recently complained in the daily press that their engagements had been reduced would have been better advised had they made no song about it. For the plain fact was that after the novelty of their turn had worn off, there was nothing beneath. There are still some turns in the programmes that are desolating in their feebleness. No doubt the perpetrators could make something of their material with the aid of facial expression, an old hat, a baggy pair of trousers, or any other of the accessories that carry many a music-hall turn to triumphant success. But no amount of funniness in manner can blind us for long to feebleness in matter. For once in a way 'tis words we want, not deeds; without genuine verbal humour no entertainer is worth his place in a wireless programme. I daresay the B.B.C. realises this, but one has doubts at times.

We seem to have been poorly served lately in the way of good public speeches. I believe that a great body of listeners enjoy this kind of turn, so much so that the time is ripe for letting us hear an occasional oration from the House of Commons. What about the Budget speech?—or at least that juicy part in which Mr. Churchill will announce a shilling off the Income Tax and a return to the penny post. Seriously, I am sure that once or twice in a session the final hour-and-a-half of a debate on some crucial topic would be welcomed by the majority of listeners.

This raises the question of the broadcasting of controversial matter. It is hard to see on what ground this restriction has been maintained for so long. Controversy is the quickest, surest, and by far the most interesting way of getting at the truth. Let us have more debates on vital social and political matters. Real hammer-and-tongs debates, too—not placid lecture duets. After all, when controversial matter is admitted (as it must be sooner or later) it will be no novelty, for every week we hear announcers and talkers make statements that are very debatable indeed. Recently, for example, an announcer prefaced some Delius performances by speaking of that composer as England's greatest. I don't say he isn't, but I also maintain that nobody can say he is. Delius has written much exquisite music, but were I a controversialist I might submit that Elgar is greater, because he has touched music successfully at more points than Delius.

If I could summon up enough courage I should go on to argue that the appeal of Delius was restricted in comparison with that of Elgar. And if my opponent scoffed at this, I should reply (warming into something like boldness) that the test is one through which all the greatest composers of the past have come with flying colours. Having then given a list of works that show Elgar's appeal to such widely different publics as those reached by (say) the Violoncello Concerto and the 'Pomp and Circumstance' Marches, and having challenged the other side to produce a similar list of works by Delius, I should shrink once more into my shell.

I was glad to see Mr. Hamilton Fyfe's *Radio Times* article on the suitability of Shakespeare's plays for transmission. In these pages about two years ago I maintained that, given first-rate speakers, the plays gained greatly by being heard without distractions of any kind. As Mr. Fyfe says, the imagination can supply infinitely better scenery and figures than any theatrical producer can give us; and the poetry can make its full appeal. There is a further point. At present the picture papers and the cinema are destroying the mental vision of hundreds of thousands: there can be no better counter-stroke than beautifully-spoken wireless drama. It is high time that a public whose intelligence is being atrophied by taking both its news and its amusements in picture form (like children) should have at least an occasional opportunity of giving its mind's eye a job for a change.

The B.B.C. hit on an excellent idea when it decided to invite a gathering of critics and other musicians to certain of its performances of contemporary music. It is essential that critics should hear this music in as advantageous circumstances as possible; perfect transmission cannot be guaranteed in the case of music so complex and so dependent on niceties of tone-colour and balance. I had the privilege of being present during the chamber music concert on January 6, when Schönberg, Schulhoff, Milhaud, and Stravinsky had a run. I gather from listening friends that the transmission was good, especially in Stravinsky's Octet for wind instruments. This was to be expected, for the dry tone of the wood-wind is usually successful in broadcasting, as in gramophone recording. Personally, I found the Octet about the best work of the evening. The Schönberg was too continuously complex. It had some beautiful stuff in it—beautiful in the normal musical way, I mean, for the work was written over twenty years ago, before the composer took the wrong turning. In fact, it was almost cloying at times, but there could be no question as to the effectiveness of most of it. The Stravinsky work was fiendishly clever: Igor leaves all his imitators standing, so far as technique is concerned. A colleague whispered that the Octet was good to hear—once. But the end found me differing from him; I wanted to hear it again—though not just then.

The *Radio Times* need never be short of comic relief so long as its correspondence columns contain letters from the stout conservatives who in answer to the question, 'Is Bartók mad—or are we?' are quite sure that the dottiness is all on the side of the composer. How many of them really listen to his ravings? Probably most of them switch off, as I do when whispering baritones, voiceless basses, and silent tenors are announced. I am not yet a Bartókian, but I feel that the B.B.C. is doing a fine bit of public work in giving us a chance of getting on terms with such composers. No other organization can do it—at all events so effectively and consistently. Without some such agency, contemporary composers would have so poor a chance that an undoubted genius might be allowed to languish in obscurity. We need not complain of having to sit through a good many noisy futilities if occasionally there comes to performance a fine work that in the ordinary way would have had no hearing. Like most listeners, I am at times peeved by the B.B.C., but I raise

my hat when I remember that, thanks to its adventurous policy in this matter, I can sample for myself stacks of new works that otherwise would be unknown to me, even by name. 'Lover of True Beauty,' 'Mendelssohnian,' 'Anti-Savage,' and other protestants, are barking up the wrong tree. Bartók is not mad; nor are they. But they are in almost as bad a plight, for they are in a rut, with a hermetically-sealed mind, instead of being on the high road with an open one. They are not to blame for disliking Bartók; their fault is that they object to the rest of us being given opportunities which they themselves are too lazy to use.

P.S.—That question of humour: Since writing the above I have sampled 'Charlot's Hour'—the second, on January 19 (I missed the first). It bore out my contention that success on the stage is not always—or indeed often—transferable to the Studio. Thus, Elsie Randolph and Jack Buchanan are highly entertaining in the theatre (largely owing to their dancing), but they didn't put much of their talent over the radio. The whole troupe together raised scarcely a smile at my end, and even the special audience in the Studio seemed to laugh (as the performers joked) wifely deficuity. The peans that hailed the start of this new venture led me to expect a good deal; I got very little. Mr. Charlot must do better than this; and as a first step, he should endeavour to tear himself away from the microphone for more than a few minutes at a time. He must not take the term 'Charlot's Hour' too literally: his job is to find some really funny people and give them fifty-five of the sixty minutes.

THE BOOSTER IN ORGAN BUILDING BY REGINALD WHITWORTH

Some time ago in the *Musical Times* the question was asked, 'What is a Booster?' and as opinions seemed rather to differ on the matter, the writer feels that the following remarks might prove helpful.

The term 'booster' seems to come from America, and is in common use in the electrical world to describe an apparatus for adding to (and in some cases for taking from) an already existing electro-motive force.

The strictly correct application of the term would therefore appear to apply only when an already existing force (e.g., wind-pressure) is bolstered up, or increased.

It will be seen from the above that when an organ possesses a separate blower for the heavy wind it is not really a 'booster,' but merely a blower, raising the atmospheric pressure to 15, 20, 30, or more inches wind-gauge pressure.

Father Willis's extraordinarily clever device for starting and stopping the blowing machinery in the Dome of St. Paul's Cathedral was not in any sense a booster. The four high-pressure hydraulic engines raised ordinary atmosphere to 25-in. wind by means of feeder bellows. True, the four hydraulic valves were opened by a small bellows controlled by the stop 'hydraulic engines' which admitted wind to this small bellows from the main bellows in the crypt, but no existing wind-pressure was raised thereby. Admittedly this was a very ingenious idea, and it may be interesting to note that one of the H.P. bellows (in rising) also automatically switched on the generator for the action-current of the Dome organ.

(Continued on page 151)

Four Hymn Tunes

ARRANGED WITH DESCANT BY

H. A. CHAMBERS

SET 1

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

CHURCH TRIUMPHANT

L.M.

J. W. ELLIOTT



COVENANT

February 1, 1923.

6.6.8.4.6.6.8.4.

J. STAINER

A - men.

DESCANT

MELODY

The musical score consists of three systems of four staves each, representing four voices. The voices are arranged in two groups: soprano (top two staves) and basso (bottom two staves). The notation is handwritten in black ink on five-line staves. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The third system begins with a treble clef, a common time signature, and a key signature of one sharp. The music includes various note values such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes, along with rests and dynamic markings like 'p' (piano) and 'f' (forte). The vocal parts are separated by vertical bar lines, and the staves are connected by a brace on the left side.

LAUDATE DOMINUM

February 1, 1925.

5.5.5.5.6.5.6.5. (10.10.11.11.)

C. H. H. PARRY

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DESCANT

MELODY

1925

The Musical Times

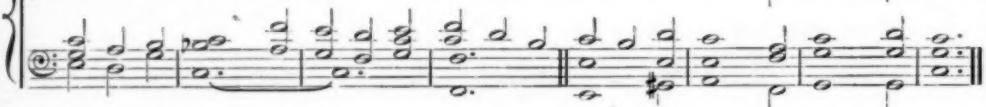
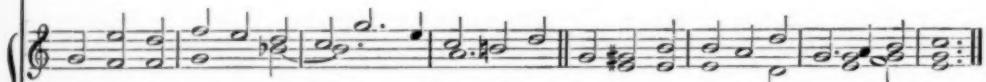
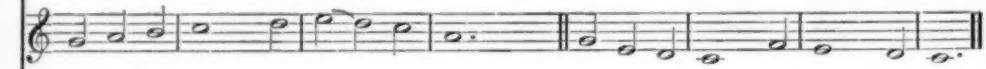
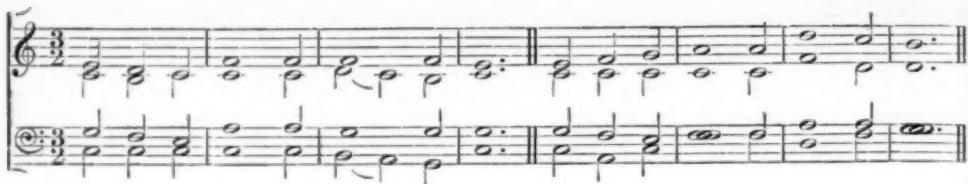
LAUDATE DOMINUM

February 1, 1925

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp (F#). The time signature is common time. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 1 through 4 are shown in the first section, followed by a repeat sign and measures 5 through 8. The bass staff contains a prominent bassoon part with sustained notes and harmonic markings.

L.M.

W. H. GLADSTONE



(Continued from page 144.)

One of the first real 'boosters' used for blowing an organ in England was that supplied for the Hope-Jones organ in Worcester Cathedral. This consisted of two large 'Kinetic' multiple-fan blowers. The first one raised the atmosphere to about 20-in. wind-gauge. The second 'Kinetic' blower took in some of this already existing 20-in. pressure wind, and raised it to 30-in. wind-gauge pressure. This principle of blowing has been widely used since; in fact, the multiple fan itself is simply a series of booster fans on one axle. The first, taking in atmosphere and raising it to pressure wind, the second taking that pressure wind and raising it to a higher pressure, and so on, each successive fan raising the already existing pressure.

For the wonderful organ in Liverpool Cathedral the Rockingham Engineering Company has supplied electrically driven rotary blowers delivering wind at 10-in. w.g. and 30-in. w.g., each with boosters taking some of this 10-in. or 30-in. wind and raising it to 20-in. or 50-in. wind-pressure respectively.

At Winchester Cathedral there is, I believe, a set of booster feeders to supply additional wind when the demand is large. These are driven by a gas engine in the Triforium, and when a sudden demand is made by the player, the main bellows in collapsing draws a belt over from a loose to a fixed pulley which operates these additional feeders. This booster set is really to maintain the already existing wind-pressure when it would otherwise be lowered.

One of the cleverest booster blowers known to the writer is that used by Mr. Compton in his organ at Shepherd's Bush Pavilion to raise the 16-in. wind to 32-in. pressure for the Tuba. This booster bellows is actually worked by wind-pressure, a large area bellows at 16-in. w.g. compressing a small area bellows and raising the 16-in. wind therein to 32-in. pressure. It is brought into operation by depressing a stop-key labelled 'Tuba Wind.'

Apart from blowing apparatus, the term 'booster' may be applied to certain parts of organ action in a somewhat less strict sense, where a decreasing pressure is bolstered up. Thus, when in tubular pneumatic action the distance between keys and pallets is great, valves are inserted between to increase the pneumatic impetus in the tube, thereby materially improving the promptness of the action. A good example of this may be cited at Exeter Cathedral, where the 32-ft. pedal pipes are in the south transept and the pedal keys on the screen. These notes would of necessity be late in speech, but the pneumo-motive force is 'boosted' half way across the distance. These booster-chests are popularly known as intermediate boxes, or relays. Often in pressure pneumatic action octave coupler-chests are made to act also as action boosters.

Again, 'booster-pallets' are sometimes used to give an additional supply of wind, where in reconstruction larger pipes are placed on an old sound-board, or to cure that dreadful fault, 'robbing' (when the sound-board bars are too narrow or the pallets are too small), thus causing a decrease in pressure when several stops are in use, with consequent flattening of pitch.

In electric action some builders use 'relays,' but these are not boosters to increase a diminishing current (as used in some forms of telegraphic apparatus), their purpose being generally to make several contacts simultaneously for coupler or transmission action.

I.S.M. CONFERENCE

The turn of London came this year in the round of annual conferences of the Incorporated Society of Musicians. The proceedings in the first week of the year were of a dignified character worthy of the place of music. Beginning with a reception by the Lord Mayor at the Mansion House, the daily events included a concert by the Spencer Dyke Quartet, a banquet, the annual business meeting, and social functions which it suffices merely to mention here. Probably few of the rank and file of the profession when they come to London aspire to a home in the Hotel Metropole, but rightly enough the leaders were housed there, and ample space was provided for meetings. For the public, the interest centred on the daily lectures, and the presidential address at the Mansion House struck a note which resounded through the press of the country. Next day, Dr. E. Markham Lee, finding himself 'notorious,' explained away some of the startling headlines which gave the impression that the Society opposed all mechanised music.

Gramophone and wireless thrived, but Dr. Markham Lee in his opening review observed that the past year was one of more or less universal depression in music. Many musicians in or around middle life found it difficult to meet the altered circumstances. There was only one remedy: to reduce the number of entrants to the profession. The gate of entry to the musical profession should demand not merely a test of musical ability, but one of ordinary general education. With a view to induce diploma-granting bodies to demand such an educational test, the Society had formed an advisory committee of leading musicians. In the discussion, Mr. Rawlinson Wood asked what was the good of having men or women to teach music who could not speak King's English. Sir Henry Coward was not despondent; the wireless undoubtedly injured choral and orchestral societies, but people were being educated who sooner or later would want to hear the real thing. Other speakers also took a cheerful view. Dr. Markham Lee, from the chair, added that he did not deplore wireless or the gramophone any more than he deplored cigarettes; he indulged in all three.

At the annual banquet, Sir Landon Ronald was the chief speaker. He recalled his warning that music was in for a very bad time. Though attacked, his prophecy was fulfilled. As to the gramophone, he would like to see one in every class-room in our schools of music. A greater and more useful power was wireless. An unattractive person with a beautiful voice could be heard over the wireless without the singer being seen. What was wanted was a genius of a manager who could make concerts really attractive. The critics, whom he called a naughty, pampered, spoilt lot of young fellows, had got to show patience. We all wanted concerts to be a success. Music was the only art which was attacked by the critics.

Seeing that their annual meetings synchronized, the I.S.M. invited the Music Masters' Association to have a meeting in common at Whitehall Rooms. Dr. Percy C. Buck gave the lecture. 'Dates' gave a clue, leaving this original thinker to follow his bent. Everything at some period was modern. Were it not so there could be no history. If you wanted to understand the work of any man you must stand in his shoes. Sir Henry Coward asked if we were to admire much of what passed for music to-day—he did not mean jazz; that was not worth

troubling about—because 'modern music' expressed the feelings of the times? Dr. Buck did not think that after a certain age any man, however young he may have kept himself, could give a really impartial verdict on anything that had come after 'his time.' But even now he (Dr. Buck) could hear some ripping noises in Stravinsky.

In place of Mr. H. C. Colles, Mr. Frank Howes spoke on musical appreciation. The teaching of this, he said, should be non-technical, not a cut-and-dried system. Interest in it could be increased by study. Music became a drug to continual loud-speaker listeners. The analytical programme produced the same kind of feeling as waiting for an omnibus and seeing it run past one, full up. Simplification in analysis meant falsification. Historical and biographical listening were important. Dr. Markham Lee thought the value of biography in teaching appreciation was to arouse the pupil's interest in the composer. Dangers arose. One could not very well enter into the details of Wagner's private life with a class of schoolgirls. Mr. Macdonald Smith wished to see step-by-step progression in teaching appreciation. The B.B.C., by giving such a small proportion of tuneful music, omitted several rungs of the ladder from low-brow to high-brow. The difficulty of pleasing everybody was pointed out.

All the hard things about jazz which Sir Henry Coward has so frequently spoken and written were piled up in his address at the Hotel Metropole. Jazz should be denounced and made taboo among the white races. He trusted that musicians would do their best to ban it and banish it. Mr. Arthur Bliss found that the difference between the original negro music from which jazz quite obviously came, and the sort of music to which people danced, was as great as the difference between full dress and a loin cloth. The restlessness of the post-war generation would have had to invent jazz if jazz had not been there. Another announced speaker was Mr. Reginald Batten, leader of the Savoy Havana Band. In a letter he defended jazz. Many people damned jazz music who had never heard any of the best jazz bands.

An unrehearsed incident was a reply to Sir Thomas Beecham's attack on lazy England. In Sir Thomas's view, its musical composition was 'one gigantic promissory note.' Dr. Markham Lee prepared a resolution, which was adopted, dissociating the meeting from the reported comments, and declaring that musicians and music-lovers of the British Isles were neither lazy nor comatose, but looked forward to the future with feelings that were absolutely undismayed.

'Originality in Music' was the set subject for the closing day. Mr. Norman O'Neill was announced to speak on, and illustrate, the subject. The lack of original ideas in jazz led him to wonder if some of our modern jazz merchants and composers realised that, in spite of saxophones, sarrusophones, and xylophones their tunes might be as old as ancient Rome, and that their syncopations and harmonies did not make them new at all. Looking into the future he thought he saw signs of a more subtle construction of musical periods with melody less defined and not diffused. Some of the latest imported noises might be the forerunners of some notable developments. If the advanced school of to-day was not doing much to keep the fountain of melody flowing, at least the lesser lights, even our jazzing friends, were endeavouring to pour out some sort of tune. J. G.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

A lecture on Schubert's Quintet in C, Op. 163, will be given by Sir Hugh P. Allen, on Saturday, February 11, 1928, at 3 p.m., at the Royal College of Organists. (The work is selected for analysis at the Fellowship Examination, in July, 1928.) The Quintet will be played by the following students of the Royal College of Music, by permission of Sir Hugh Allen (Principal): violins, Mr. Ernest Sealey and Miss Helen Stewart; viola, Miss Mary Gladden; 'cellos, Miss Helen Just and Miss Audrey Piggott. Admission free; no tickets required.

The Choir-Training Examinations will be held at the College in May next. Application for entry forms and all particulars to be made to the Registrar.

NEWCASTLE-ON-TYNE

Dr. T. Keighley will give a lecture at the Cathedral Hall, Newcastle-on-Tyne, on Saturday, February 25, at 3 p.m., entitled, 'Choir-Training and the R.C.O. Examination Requirements.' Chair to be taken by Mr. William Ellis. Admission free; no tickets required.

H. A. HARDING (*Hon. Secretary*).

PASSED FELLOWSHIP EXAMINATION—JANUARY, 1928

Anderson, W., Edinburgh.	Leeds, G. N., Windsor.
Bancroft, H. H., Cleethorpes.	Parsons, F. A., Bangor, co. Down.
Bennett, J. R., Barry Dock,	Glam.
Dawes, T. G., Brighton.	Paul, L. D., Bangor, N. Wales.
Emery, W. J., Wakefield.	Saunders, J. A., Brighton.
Frayling, N. W. N., Farnborough.	Stevens, W. A., Peterborough.
	Tower, Miss K. F., Wycombe.
	Williams, D. S., London (Lafontaine Prize).

[N.B.—No award was made of the Turpin Prize.]

PASSED ASSOCIATESHIP—JANUARY, 1928

Anderson, T. P.—Cambuslang, Glasgow.	Lee, Miss A., Bolton, Lancs.
Atkinson, Miss J. E., Shenstone, Staffs (Sawyer Prize).	Moore, R. H., Bushey, Herts.
Bailey, F. E., Southport.	Orrey, L. G., Hawbey, Yorks.
Barker, L., Wolverton, Bucks.	Pearson, Mrs. D., Armley, Leeds.
Bachelor, H. E., Teddington.	Pickard, C. G., West Bridgford (Lafontaine Prize).
Batts, A. T., Belvedere, Kent.	Richardson, E. G., Chilton, co. Durham.
Chalk, D. H., London.	Spencer, J., Horsforth, Leeds.
Cutting, N. A., Sheringham.	Stubington, H., Wotton-under-Edge.
Foster, A. J. W., Bristol.	Warner, L. H., Harrow-on-the-Hill.
Glover, W. E., Motherwell.	Wood, D., South Elmsall, Yorks.
Harris, C. H., Bath.	
Hemery, S. G., London.	
Hill, N. C., Pontnewyndd, Mon.	

ALAN W. SHINDLER (*Registrar*).

DIPLOMA DISTRIBUTION

On Saturday, January 21, the President, Dr. W. G. Alcock, M.V.O., presented diplomas to the recently-elected Fellows and Associates. There was a very large attendance of members and friends. The Hon. Secretary (Dr. Harding) made the following announcements: Fellowship Examination Lafontaine Prize, D. S. Williams; the Turpin Prize was not awarded. Number of candidates examined, fifty; passed, thirteen. Associateship Examination Lafontaine Prize, C. G. Pickard; Sawyer Prize, Janet E. Atkinson. Number of candidates examined, a hundred and forty-nine; passed, twenty-three.

The President then addressed the meeting as follows:

THE ANALOGY BETWEEN ORGAN AND ORCHESTRA

The subject of my address to-day is one of no little importance to all of us here. If my hearers were divided into groups, I imagine that among them we should find some who would limit the organ and its music to the period ending, say, in the early 'nineties, and those whose aspirations are bound only by the ingenuity of the organ-builder in discovering new methods of controlling what has

become an exceedingly complex machine. In the former case, organ music pure and simple, with the well-known arrangements of Best and others, served well enough. Then came such improved methods of control and so great a variety of tone-colour, that there seems no limit to what can be done. I hope it may prove interesting and profitable if we briefly examine these contrasted views. Let us first think of the organ in its earliest form, with its row of diapason pipes, to which were added gradually others of different pitch—the 8ve, 12th, 15th, and so on. The invention of the stopped pipe gave a new quality, and later came the reeds. We are all familiar with the illustrations which have come down to us from early times, showing the development of the idea. The later invention of the pedal-board, and then of the independent Pedal-organ, and the swell-box, not only extended the horizon of the player, but encouraged the composition of organ-music as an art in itself, standing on its own merits independently of its imitative powers. I think most of us agree that Bach's organ-music is the native language of the instrument. One proof of its strength is that it 'comes off' on small instruments—I will not say with the same effect as on large, but in a manner showing that Bach thought in terms of the organ, much as Chopin spoke through the medium of the pianoforte. Another good test of organ-music generally is to be found by playing it on a pianoforte with pedal attachment. If its musical structure survive that, we shall realise that elaborate stop-changing is not always necessary. In his admirable article 'Some thoughts on registration,' which appeared in *The Organ* for April, 1922, Mr. Harvey Grace says: 'In a sense, the best school in which to learn registration is that of poverty.' I understand that organists' salaries are not here referred to! Mr. Grace resumes: 'The man who can make his playing alive and interesting on a small two-manual is able to do so because his limited resources have taught him to choose music so good that it depends very little on the organ-builder, while it makes him realise fully the very considerable amount of variety that may be obtained from a few stops skilfully managed.' It is when we come to the transcription that we should pause and take stock of our position, for we seem to be in some danger of leaving well-worn (though surely not quite worn-out) paths, in the feverish quest for something new. We live in an age of stunts, and in striving to make an impression on his hearers, the organist may possibly allow his skill to overshadow his good taste. He is aided and abetted by the light (often too light) key, pedal, and drawstop action, and an array of rapidly-acting pistons. The impatience for change is found in the organist as in most other people, and with rows of gadgets at hand he is tempted to use them unnecessarily and too frequently. It was, of course, inevitable that tone other than that of flue-pipes should be discovered, and included in the organ's tonal scheme, but though to-day the list of imitative stops is a long one, it is remarkable how few of them (comparatively) are essential in pure organ music. Let us keep them, however, if they sound beautiful, for it would be difficult to draw a hard and fast line as to what stops are admissible or not. And who can say what developments in the employment of new tone qualities in pure organ music await us? I am not speaking now of the cinema machine, for which a name has yet to be invented. I have been to many cinemas, and can only say I have seldom heard stops or combinations which appealed to me. And let me hasten to add that in no case was this the fault of the player, whose skill in doing wicked things cleverly was generally amazing. I may mention here that the tone of these curious instruments is transmitted so successfully by the wireless and the gramophone, apart from the skill of the player, almost entirely because their stops consist so largely of the confectionery varieties, avoiding the true organ, especially diapason tone, which so far has not been very successfully recorded. This difficulty will, however, no doubt be overcome. But I consider these instruments do not come within the range of our consideration to-day, as their build-up and general purpose are diametrically opposed to the convictions held by most of us. Now what should be the real purpose of any artist, be he singer or player? Surely, to convey to his hearers the

thoughts of the composer! If an organist play organ music worthy of the name, will he not employ tone-colour which is either directed by the composer or implied by the music? Years ago I heard an organist playing the Mendelssohn G major Fugue, starting away with diapasons and 12th. He seemed quite unconscious, and went gaily on. Such things are hardly likely to happen now, for the general principles of registering in pure organ music are well understood. In considering the use of the organ for transcriptions we have to remember one important point, which is that whereas the tone of orchestral instruments is practically the same wherever we hear it, the imitative stops on the organ vary so widely that we seldom find, for example, two clarinets alike. Then, again, the methods of stop control, the size of the organ, its position, and the building itself, all contribute to the difficulty of deciding on what music is most suitable. But however carefully we choose and play our transcription, there is one thing we can never imitate—I mean that elasticity of the orchestra which is the sum total of the individuality of each of the players forming it. At the same time, even with these limitations, the transcription, well chosen, is and should be a part of the organist's répertoire. Indeed, there are some pieces which, to me at least, are more effective on the organ than through their original medium. On the other hand, some works are so distorted by transcription that they serve merely to illustrate the cunning of the player rather than the mind of the composer. And there is no doubt that in many cases the arranger has scored so fully that except by a very accomplished player, and on very few organs, the pieces are unplayable. An arrangement is included in the Fellowship organ work. It is a very valuable test in many ways, as it shows whether the candidate be *only an organist*, or *not an organist only*. One of the chief difficulties in playing an arrangement is in keeping time. With rapid stop and manual change there is a danger of rhythmic weakness, to which many give way. The man who can keep going, even at the expense of a few details which may be really unimportant, will give a far better idea of the music than one who gets in everything while allowing the rhythm to suffer. It will be noted that the tone of the wind instruments can be very fairly imitated by the organ-builder. The tone of the clarinet, for example, can be reproduced with great fidelity, although, as I pointed out, even this varies considerably on different organs. One meets, too, with very close approximation to the sound of the hautboy (I purposely use the English pronunciation while referring to the orchestral instrument), the trumpet, &c., while that French horn at Liverpool is quite remarkable in its likeness to the original. The most difficult timbre to reproduce is that of the strings, and so far not even an approximate imitation has been achieved. It has been argued by Mr. Bonavia-Hunt that the reason for this is that the stringed instruments possess soundboards, which ensure ample fundamental tone, upon which the harmonic structure essential to the timbre is built up. The same authority also points out that when the pipe-voicer encourages the harmonic series of the string in his organ-pipe, he does so at the expense of the fundamental, without an adequate representation of which no fidelity of reproduction is possible. To this I would add that the infinite variety of tone produced by a proper use of the bow by the human-hand is beyond the range of any mechanical device whatsoever. The names given to organ stops in which string quality has been attempted—violine, viola, viol d'orchestre, muted violin, and the like—are attractive, and the tone is often quite lovely, in fact a welcome addition to the tonal scheme, but do those stops sound like orchestral strings? As I said on a former occasion, they soon tire the ear, as the orchestral strings never do. The reason for this may lie in the argument I quoted just now, and the whole question is most interesting and well worth study. The organ is often severely criticised by musicians, I think largely because they view it only as an imitative medium. It must be remembered, too, that musicians who do not play the organ are by no means so clearly aware of what is going on as the organist himself. The acoustics of the instrument and of the building in which it is heard have their own

charm, but they prevent the clearness provided by other mediums. It is for this reason that a high degree of precision, definiteness, and especially of rhythm, are demanded from the true organ-player. A very illuminating remark was recently made to me by a prominent musician, when he criticised the fact that whereas the orchestral trumpet (for example) has a limited compass, the organ stop of that name extends through the keyboard. I pointed out that its fellows in the brass section of the orchestra carried the tone downwards, whereupon he rejoined that the idea of carrying the tone to the top of the keyboard was altogether wrong. He did not say, however, to which note it should be carried! He also held it as absurd that the Swell double-reed should occupy such a place of honour in the full Swell, comparing it (to its disadvantage) with the contra-fagotto in the orchestra. But it is just here that we organists come into our own. We need not apologise for our instrument, for it is not eminently a worthy exponent of lofty thought and suggestion? In most ways we give the orchestra best, but what orchestra can imitate the diapasons or the full Swell of such organs as those at St. Paul's, York, or, may I not add, Salisbury? And how incomplete is a Swell, without a double-reed! After all, the orchestra is a combination of instruments arrived at by selection and elimination, and may we not consider the stops of a complete organ in that light? Our instrument may be capable of much in the way of imitation, but it can be severely independent, speaking with its own voice and playing upon our deepest emotions. The marvel is that so much variety of tone and power can be brought under the control of one performer, though these very attributes tend to dazzle so many organists, and blind them to that real character and dignity to which I have before referred. The analogy between organ and orchestra is in reality slight, and if pursued too far would land us in real difficulty. Such things as the constant use of the 16-ft. pedal, the employment of unsuitable stops, and so on, have their parallel in orchestral writing, where the incessant use of the double-basses, or a cor Anglais in place of a clarinet, would in the same way be inappropriate. Terms used in organ music—strings, brass, wood-wind—are perhaps convenient, but can we not find something more suitable? I should like to see the faces of the violinists of an orchestra on finding their parts marked 'diapason treble,' or the double-basses if their parts were dubbed diapason 16-ft. or double diapason! Surely it is just as unreasonable in either case. May we not then be content with an instrument which, without destructive alteration of its essential character, can fulfil two separate functions, both of high artistic import? We can convey the message of Bach, Mendelssohn, Brahms, Rheinberger, and those of our own day of whom we think with gratitude, whose music, be it austere, serene, statuque, but always compelling and appropriate, has the inevitability of a mountain, a tree, or any other natural object, and we may also step into the sphere ruled by groups of other musicians, reproducing as nearly and sincerely as we can the essence of their combined art, keeping I hope within the rules which must govern any art, such as form, contrast, and truthful presentation, ideals which the R.C.O. has done and is doing so much to foster.

The following organ pieces, selected for the July Examination, 1928, were played by Mr. W. Wolstenholme:

FELLOWSHIP

Toccata in D minor ('Dorian') Bach

ASSOCIATESHIP

Prelude, 'Rhosymedre' Vaughan Williams
Pensée d'Automne Jongen

FELLOWSHIP

Prelude (in form of a Chaconne) ... Stanford
Romanza, 'La Reine de France' ... Haydn

Extemporization on a Theme supplied by Dr. Harding.

Hearty votes of thanks were accorded to the President for his interesting and thoughtful address (proposed by Dr. E. T. Sweeting, seconded by Dr. H. W. Richards),

and to Mr. W. Wolstenholme for his masterly recital and clever improvisation (proposed by Mr. Cart de Lafontaine, seconded by Dr. F. G. Shinn). Before the close of the meeting Dr. Harding made an earnest appeal on behalf of the Organists' Benevolent League, of which he is the hon. treasurer.

The Conversazione was as usual a great success, and was attended by a large number of members and friends.

EXAMINERS' REPORTS

FELLOWSHIP ORGAN-WORK

It may be convenient to give our impressions of the performance of the different pieces in detail. Bach, Sonata in G (first movement). The repeated notes of the first subject were often insufficiently separated, and the general rhythm defective. The registration was sometimes excellent, but there were some marked exceptions, such as the employment of the Great open and the Swell Trumpet throughout. Healey Willan, Prelude and Fugue in C minor: Many candidates gave an unrhythmic delivery of the subject. The graduation of tone in the Prelude and the climax of the Fugue were often disappointing or absent altogether. Mendelssohn, Andante of Symphony No. 4: The playing of this piece was very disappointing, and with many players was the worst of their three efforts. There was great lack of continuity, and the choice of stops was generally unsatisfactory. The general character of the piece was very inadequately recognised.

The Vocal Score, although not a difficult test, was accountable for many failures.

The Harmonization of the Bass was also poor. Candidates should remember that it is not advisable to have a separate chord for every note, and that there are such things as passing-notes.

The Bass lent itself to a certain amount of sequential treatment, but no one took advantage of it.

In the Melody, an obvious possible modulation was in most cases neglected, the result being an overworked tonic chord.

In the Sight-Reading test the second of two Ped. slurred quavers in the third bar was often given full crotchet value, and in the penultimate bar the Ped. notes were almost always played out of time.

The simple Extemporisation themes were often inaccurately played in dubious time. Candidates should really pay more attention to the signatures.

Two ancient faults were not so common as they used to be, but they have not quite disappeared, viz., misuse of the Swell pedal, especially in extemporisation, and the indiscriminate employment of the 16-ft. pedal stops uncoupled.

ALAN GRAY (*Chairman*).

HENRY G. LEVY.

STANLEY G. MARCHANT.

FELLOWSHIP PAPER-WORK

The addition of three vocal parts 'in the style of Bach' was in some cases inadequate on account of a total absence of imitative or other independent movement. Of the three candidates who attempted the alternative question only one displayed any acquaintance with the style of 16th-century music.

In writing the Fugal Exposition it was necessary to add at least one bar before each entry of the subject. Only a few succeeded in warding off a perfect cadence by means of an interrupted cadence, or even by inverting the tonic chord.

The general questions were answered very well, except that some candidates in speaking of German opera quoted Italian composers.

The Orchestration was, on the whole, surprisingly well done, but some candidates, in planning out a *Tutti*, showed ignorance of the best means of obtaining fullness and sonority.

There were some good answers to the String Quartet question, but it was curious how many candidates seemed to consider that the B flat in the violin melody necessitated a modulation to the key of D minor.

Some of the settings for Unaccompanied Chorus failed on account of being throughout too much in the nature of a note-against-note hymn-tune.

A mild protest is entered against the careless and almost illegible writing of some of the candidates: the omission of rests necessary to complete the bar, the turning of stems of notes in the wrong direction, and the disregard of the necessity, when writing in open score, of placing the notes in the various parts exactly underneath one another.

G. J. BENNETT (*Chairman*).
C. H. KITSON.
F. G. SHINN.

ASSOCIATESHIP PAPER-WORK

The work on the whole has been very unequal. We tabulate the chief faults:

1. Strict Counterpoint. *a*, Use of diminished triad in root position; *b*, monotonous melodic outline; *c*, want of rhythmic variety (particularly in the bass); *d*, use of second inversions; *e*, confusion between major and minor seventh of scale; *f*, many of those who introduced modulation made a clumsy return to the original key; *g*, absence of suspensions, especially in the bass.

2. Free Counterpoint. With few exceptions there was little attempt at keeping up the imitation, and the selection of chords was too often crude; for example, the E natural in bar 3 was occasionally badly followed by E flat in another part.

3. Pianoforte Accompaniment. In this test there was an improvement, but these faults should be avoided: *a*, A dull four-part accompaniment; *b*, overloading the figure of accompaniment; *c*, a commonplace 'vamping' formula showing want of a proper figure.

4. Melody and Bass. *a*, Aimless wandering of the added parts and want of feeling for the melodic curve; *b*, weakness of bowing in added 'cello part.

5. Unfigured Bass. This test shows signs of improvement, but, *a*, the part-writing was often stilted; *b*, the final cadence was seldom managed well, sometimes very badly.

A general fault was the want of appreciation of implied modulation. Candidates often waited for the appearance of an accidental before attempting to modulate at all, the result being an abrupt and unmusical transition. Carelessness was frequently shown by the omission of necessary accidentals.

7. Ear-Tests. Some were weak in the melody, others in the chord test, and too many in both.

H. DAVAN WETTON (*Chairman*).
E. T. SWEETING.
THOMAS KEIGHLEY.

ASSOCIATESHIP ORGAN-WORK

In the associateship playing examination, the chief failing was a serious lack of musicianship. Candidates did not seem to be alive to the essential factors of good organ playing—a sure and strong rhythm, some idea of organ management, common-sense, and musical feeling.

The standard generally was insufficiently mature. The phrasing-marks were often observed in a perfunctory way, or were omitted altogether. In other words, phrasing was not regarded as being an ingredient of logical musical expression. The Schumann Sketch suffered badly from being over-phrased, crotchets often being reduced literally to the length of semiquavers.

Many candidates failed to grasp the style of the piece presented, with the result that the time was often either too quick and trivial, or slow and laboured. This was particularly marked in Group 2.

There was a commendable endeavour to introduce colour into the pieces by varying the registration, although this generally provided difficulties for the candidates and unrest in the general interpretation. One was led to believe that candidates did not listen with sufficient alertness to their playing. It was a common occurrence to use only the 16-ft. pedal tone uncoupled to a manual, and indeed one candidate played a piece through without a sound from the Pedals, with the result that the harmony was never complete owing to the entire absence of the bass part.

The tests were very disappointing. The vocal score was usually played *Largo* instead of *Moderato* as marked, and was far from accurate, particularly in the inner part.

The transposition was better both in pace and accuracy, although there were few really fluent performances, such as one would expect to hear in public.

The accompaniment was by far the least good of the tests. Except in a few cases, little or no attention was paid to the style of playing suggested by the words. Rhythm was almost non-existent. Accompaniment is pre-eminently a test of musicianship and alertness, and these were lacking.

E. S. ROPER (*Chairman*).
G. D. CUNNINGHAM.
G. THALBEN BALL.

SOUTHWARK CATHEDRAL

At the musical service on February 11 (at 3 o'clock) the programme will include Verdi's 'Stabat Mater,' Walford Davies's 'Four Sayings of Jesus,' Vaughan Williams's 'O Vos Omnes,' Bainton's 'Hymn to God the Father,' and Elgar's second Symphony. The orchestra will be the London Symphony.

We have received a copy of 'The Choral Service: the Liturgical Music for Morning and Evening Prayer, the Litany, and the Holy Communion, according to the use of the Protestant Episcopal Church in the United States of America' (H. W. Gray Co.: Novello). This volume is 'set forth by the Joint Commission on Church Music under authority of General Convention,' and has therefore official status. Although designed for use in American Churches, it calls for a word here on account of its excellence, and also because practically all of it would be of use to English organists. With the exception of Tallis's Litany and Responses, which are in an Appendix, the whole of the music is plainchant, in its proper notation, set forth first without accompaniment. Organ harmony is provided for use if required, but unaccompanied performance is advised. The harmonization is admirably done. For the Communion Office the traditional Creed is given. The plainsong notation is lucidly explained, and there is much sound guidance in other ways. The general adoption of this fine and austere 'use' will, we believe, have a profound influence on Church music in America, as the increased adoption of plainsong has had on the music of the Anglican Church. The book is strongly bound and well produced; the price in England is 10s.

Bach's Magnificat and Parts 1 and 2 of the 'Christmas Oratorio' were sung by an augmented choir at St. Cuthbert's Church, Carlisle, on December 16. Miss Margaret Balfour and Mr. John Adams were the principal soloists. Mr. C. F. Eastwood (organist and choirmaster of the church) conducted, Mr. William Crozier was leader of the orchestra, and the Rev. F. J. Buckle, Precentor of the Cathedral, was at the organ.

Brahms's 'Requiem' was sung at St. George's Cathedral, Cape Town, on December 7, under the direction of the choirmaster and organist, Mr. Albert Hamer. The baritone solos were sung by Mr. W. K. Horne, and the soprano solos by the boys of the choir. The press spoke highly of the performance.

A new organ, built by Messrs. Whiteley, of Chester, has been installed in Bethel Welsh Congregational Church, Mold—a two-manual of twelve stops. Dr. Caradog Roberts gave the opening recital, his programme including a Fugue in G minor by Bach, Gigout's Toccata, a Wagner selection, &c.

Mr. Walter Hoyle has resigned the post of organist and choirmaster of Coventry Cathedral, which he had held for thirty years. The congregation has presented him with a cheque, and a handsomely bound edition of 'Grove.' His successor is Mr. Herbert W. Sumson.

'Israel in Egypt' will be sung at the City Temple on February 18, at 3 p.m.

Elgar's 'Light of Life,' Parry's 'Blest Pair of Sirens,' and Mendelssohn's 'Lauda Sion,' were sung by the Chesham Choral Society (about a hundred strong) at Hinton Baptist Church, on January 12. Mr. R. B. Green conducted.

Mendelssohn's 'Hymn of Praise' will be sung at St. Albans, Holborn, on February 9, at 8 p.m. A collection will be made on behalf of a fund for the provision of a new console.

Brahms's 'Requiem' was performed at Exeter Cathedral on December 14, by the augmented choir. Dr. Ernest Bullock conducted, and Mr. Gandy Bradford was at the organ.

An organ recital for children will be given by Mr. W. R. Simmons at St. Luke's, Penn Road, Holloway, on February 25, at 6.30 p.m.

Mr. Robert Parker recently entered on his fiftieth year as organist of St. Paul's Pro-Cathedral, Sydney, N.S.W.

RECITALS

Dr. Bernard Jackson, Boston Parish Church—Prelude on 'Croft's 104th,' Parry; Suite Gothique, Boëllmann; First movement, Sonata No. 17, Rheinberger.

Mr. Ralph Downes, Keble College—Sonata in F minor, Martini; Sonata No. 9, Rheinberger; Fantasia and Fugue on BACH, Liszt.

Mr. Fred Gostelow, Union Chapel, Castle Street, Luton—Concerto No. 2, Handel; Allegretto, Wolstenholme; Choral in A minor, Franck; 'Elles,' Bonnet.

Mr. Philip Miles, St. Saviour's, Eastbourne—Prelude on a Theme of Tallis, Darke; Three Canons, Philip Miles; Sonata No. 6, Rheinberger; Introduction, Passacaglia, and Fugue in E flat minor, Willan.

Mr. W. Robson, St. Luke's, Thornaby—Prayer and Cradle Song, Guilmant; First movement, Sonata No. 6, Rheinberger; Evening Song, Bairstow; Fuga alla Giga, Bach.

Mr. W. J. Lancaster, Boston Parish Church—Postlude in D, Smart; Pièce Héroïque, Franck; Prelude in C minor, Bach.

Rev. L. G. Bark, Christ Church, Penrith—Prelude and Fugue in C minor, Bach; Pastorale, Franck; Postlude on 'Martyrs,' Harvey Grace; Rhapsody in C, Statham. Mr. Arthur E. Watts, St. Andrew-by-the-Wardrobe, E.C.—Sonata No. 3, Mendelssohn; Chorale Prelude on 'Croft's 136th,' Parry; Fantasia and Fugue in G minor, Bach.

Mr. Arthur Fountain, Richmond (Yorks) Parish Church—Fantasia and Fugue in G, Parry; Toccata-Prelude on 'Pange Lingua,' Bairstow; Prelude on 'Rosyomedre,' Vaughan Williams; Finale, Vierne.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Concert Variations in E minor, Bonnet; Sonata No. 1, Guilmant; Pièce Héroïque, Franck; Introduction and Passacaglia, Reger; and a Faulkes programme.

Mr. Harry Wall, St. Andrew's, Whitehall Park—Concerto in B flat, Handel; Introduction and Toccata, Walond; Fugue (Sonata No. 7), Rheinberger; Adagio in E, Franck Bridge.

Mr. George Metzler, St. Stephen's Walbrook—Allegro Maestoso from Sonata, Elgar; Prelude and Fugue in G, Stegall; Theme and Variations for violin and organ, Rheinberger. (Violin, Miss Violet Pusey.)

Mr. Alfred Wilson, Pollokshields West U.F. Church—Toccata, Adagio, and Fugue in C, Bach; Noël, with Variations, d'Aquin; Choral No. 2, Franck; Allegro (Symphony No. 6), Widor.

Mr. Allan Fortune, Ingrow Parish Church—Prelude and Fugue in E minor, Bach; Allegretto, Schumann; Evening Song, Bairstow; First movement, Sonata No. 2, Rheinberger.

Mr. Lionel Ladbrooke, All Saints', Southampton—Postlude, Alcock; First movement, Sonatine, Ravel; Chorale Preludes—'From Heaven above' and 'All glory, laud, and honour,' Reger; Toccata, Karg-Elert.

Mr. Alfred Allen, St. Asaph Cathedral—Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Brahms; Sonata No. 2, Mendelssohn.

Mr. Stanley Lucas, S. Croydon Congregational Church—Grand Chœur in C and Concert Rondo, Hollins; Cradle Song and Plaint, Harvey Grace; Arabesque, Vierne; Romanza, Wolstenholme; Meditation, de la Tombelle.

Mr. Paul Rochard, Wallasey Town Hall—'The East Wind' and 'The North Wind,' Rowley; Symphony No. 5, Widor; Gothic Suite, Boëllmann.

Mr. Arthur Meale, Central Hall, Westminster—Marche Funèbre et Chant Séraphique, Guilmant; Fantasia and Fugue in G minor, Bach; 'Scenes in Northumberland,' Frederic H. Wood.

Dr. Alfred Hollins, Bromley Congregational Church—Concert Overture No. 2, Hollins; Prelude, Fugue, and Variation, Franck; Fugue in G minor, Bach; Improvisation.

Dr. M. P. Conway, St. Saviour's, Eastbourne—Sonata No. 13, Rheinberger; Rhapsody, Howells; Prayer, Jongen; Dorian Fugue, Bach.

Mr. Allan Brown, Russell School, Ballards, Addington, Surrey—Suite Gothique, Boëllmann; Fantasia on 'Hanover,' Lemare; Sonata No. 6, Guilmant; Fugue in E flat, Bach.

Dr. Gordon Slater, Cathedral Church of St. Nicholas, Newcastle-upon-Tyne—'Ronde Française,' Boëllmann; Introduction and Fugue, Reubke; Scherzetto, Vierne; Marche Triomphale, Karg-Elert.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Fantasia in F minor, and Concerto in D, Mozart; Fugue in A flat minor, Brahms. (Violin, Mr. David McCallum.)

APPOINTMENTS

Mr. William C. Anscombe, organist, Clapham Congregational Church, Grafton Square, S.W.

Mr. R. MacTaggart Brodie, choirmaster and organist, Scotswood Parish Church, Sunderland.

Mr. Sidney S. Campbell, choirmaster and organist, St. Margaret's, Leytonstone.

Mr. Arthur Dickeson, choirmaster and organist, The Grange Congregational Church, Sunderland.

Mr. Teasdale Griffiths, choirmaster and organist, Christ Church, Cloughton, Birkenhead.

Mr. Sidney J. Loashy, organist, Parish Church, Kettering.

Mr. Herbert Strudwick, choirmaster and organist, All Saints' Parish Church, Hereford.

Letters to the Editor

THE ETHICS OF 'BORROWING'

SIR.—I fear I must take a little more of your space for a further consideration of this subject, so interesting to all authors and readers.

Dr. Eaglefield Hull, in accounting for the parallelism between the passage from his 'Music: Classical, Romantic, and Modern' and the passage from Frank Rutter's 'Evolution in Modern Art,' tells us, 'I do not remember Mr. Rutter's book.' I am quite willing of course to accept this statement, but whether Dr. Hull now remembers the book or not, he must surely have read it, for he always shows the greatest interest in modern painting, and this book, which appeared in 1925, is recognised everywhere as one of the most important contributions to the subject.

One cannot remember everything, but I am a little surprised that Dr. Hull, in referring to his correspondence with Sir Michael Sadler on the Kandinsky picture Sir Michael possesses, which is the subject of the passage I quoted, should say, 'It is also discussed and reproduced in Sir Michael Sadler's "Spiritual Harmony" (1914),' since the author of 'Spiritual Harmony' (the foundational book for the study of expressionism in painting) is, of course, not Sir Michael Sadler but the expressionist painter Kandinsky himself—the translator being not Sir Michael (the Master of University College, Oxford), but his son (the well-known author of 'Trollope,' 'The Noblest Frailty,' &c.). 'What,' says Dr. Hull, 'is the matter with Mr. Scholes, who usually has a fairly clear mind?'

I love parallel columns. Will you, Sir, indulge my whim a little further?

DR. HULL'S 'MUSIC :

CLASSICAL, ROMANTIC,
AND MODERN'

SABANIEF'S 'SCRIABIN'

(p. 296)

Scriabin appears as a sort of second incarnation of Chopin, even to the point of clothing his thoughts in the Chopinesque forms—preludes, studies, mazurkas, nocturnes.

(p. 297)

A greater refinement than Chopin's, a certain 'poisonousness' in the general mood; a refinement greater than Chopin's, with tinges of tender eroticism, an occasional nervous vehemence and convulsive quality.

(p. 297)

... run through all his most searching and mystical outbreaks and survived almost to his last days.

(p. 297)

Art became for him a religious concept.

(p. 297)

The characteristic thirst for the 'grandiose,' another feature unknown in Chopin.

(p. 297)

One of the manifestations of that persistent duality revealed in his sudden transitions from a cosmic perspective to salon elegance, from the image of the grandiose to a superficial daintiness, from a magnificent gesture as a revealer of new worlds to a dust of fantastic sparks from Satanic fire, and a sudden vanishing like some astral apparition.

(p. 298)

In its tragical and pathetic character, the impetuosity of its rhythms, its erotic and caressing hues, the magnificent pianoforte style, altogether perfect in its power, beauty, and refinement.

(p. 298)

He becomes infected with a certain specific harmony—a 'mystic chord'—a brilliant and resplendent consonance, which from this moment supplants the common chord, and gives a special tinge to the whole of his work.

(p. 298)

Into his psychical constitution there steals an inclination for pose, gesture, element of eroticism, a desire grandiosities, the expression to make the grandiose gesture, to express the impetuosity, triumphant aspiring will; and also a subtle tinge of Satanism, which steadily decreases, the intoxicating caress of sentiment; and as these elements grow stronger, his lyricism decreases and his sound-perception diminishes.

(p. 298)

A suggestion of those sounds which are later to fill Scriabin's musical dreams with fluttering forms.

(p. 299)

He creates in a single year many of his best works.

In the course of a single year he creates a series of his finest pianoforte productions.

(p. 299)

It then plunges into the intoxicating element of sensual enjoyment.

The spirit plunges into the intoxicating element of sensual enjoyment.

(p. 299)

He there creates 'capricious and enticing forms, which, after a gesture of erotic enchantment, scatter sparks of elemental fire and diabolical laughter.'

He creates capricious and enticing forms, which, after a gesture of erotic enchantment, scatter sparks of elemental fire and diabolical laughter.

(p. 299)

In the third symphony . . . S. grasped the greatest diapason.

In it S. grasped the greatest diapason.

Dr. Hull admits in a foot-note in his book, 'I have drawn largely from the splendid study of "Scriabin" by Leonid Sabanief.' That is true: he has drawn largely, indeed, practically all his matter, but upon whose translation from Sabanief's Russian has he drawn?

I happen to be able to suggest an answer to that question. The translation given in the right-hand column above is that of Mr. S. W. Pring, of Glasgow, whose name, so far as I can find, never appears in Dr. Hull's book. Mr. Pring has, unfortunately, not yet been able to find a publisher for his excellent translation of a very important work, though he has sent it at various times to various publishers, who presumably have submitted it to their advisers.

Perhaps I may be allowed to explain how I have knowledge of Mr. Pring's translation. For many years I have had a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian. Amongst a mass of other valuable matter of Mr. Pring's on my files I have a typescript of the work in question. That accounts for my knowledge. Perhaps Dr. Hull will tell us how he, on his part, happens to be acquainted with Mr. Pring's translation—for I think we may assume from a glance at the above parallel columns that he is so acquainted.

And if he has taken matter from Mr. Pring's translation, has he the translator's permission? And if he has his permission, why does he never mention his name? These are mysteries which Dr. Hull should certainly clear up.

All of us who admire the never-resting activity of Dr. Hull as author, translator, and editor, must wish that activity to be directed in the best possible way. And so I think I have raised a subject of considerable public interest.

Yours, &c., PERCY A. SCHOLES.

[We submitted Mr. Scholes's letter to Dr. Eaglefield Hull, whose reply we print below.—EDITOR.]

'Splendid! I also have had, for many years, "a friendly business arrangement with Mr. Pring, whereby he should give me the benefit of his abundant and scholarly translations from the Russian," and I have also two other translators. (No, Mr. Scholes, I am not giving you these names.) Unlike Mr. Scholes, who apparently "holds up" a copy of the MS. in his private library, I have already approached six publishers on Messrs. Sabanieff's and Pring's behalf. Of course (as anyone except Mr. Scholes would have known), I told Mr. Pring that I was quoting from Sabanieff's work on Scriabin, in the hope of drawing more attention to it, and my two acknowledgments, both in the text and in the foot-note, explain this fully. Mr. Scholes does not even quote me correctly, and he must know quite well that this is not "a matter of public interest," but of private business. Is it the surprising success of my book that has aroused Mr. Scholes's ire? The sales went up perceptibly after last month's letter in the *Musical Times*. So I hope he will keep the ball rolling for me.

'P.S.—In my reply last month, my confusion of the Sadlers (father and son, despite the pen-name change) was a "pen-slip" due to haste. The father possesses the picture and the son wrote the long and brilliant preface for the English translation of Kandinsky's book.'

SIR,—My attention has only just been called to Dr. Eaglefield Hull's unacknowledged quotation from my 'Evolution in Modern Art.' Dr. Hull denies that I have 'any specific right' to the words he quotes, but I must ask your permission to prove to him that he is entirely in the wrong. The painting in question was shown to me by Sir Michael Sadler in his house at Leeds, in February or March, 1914, and afterwards, at my request, lent by Sir Michael to an exhibition I organized at the Leeds Arts Club.

At that time (months before the war) I was the first to point out that though Kandinsky's painting was nominally 'abstract,' in fact the design was based on concrete things, 'an artillery gun, puffs of smoke, houses falling to pieces.' Those words are my words, not Sir Michael Sadler's, and I am certain he would be the first to acknowledge my claim to them.

After the event it is easy to be wise, and, now that the war has come and gone, it may be true, as Dr. Hull contends, that 'it is not difficult to discover' on what Kandinsky's design was based. The fact remains that in the spring of 1914 people did find it difficult, and I was the first to discover its basis and state it in private and public. I am anxious to believe that Dr. Hull has erred unwittingly, and since he offers to credit me with my own—if I desire it—I say plainly now that I do want it. I am greatly indebted to Mr. Percy A. Scholes for his chivalrous championing of my work, and his patient explanation that when I write 'I analysed . . . I discovered'—I mean, that I did it myself.—Yours, &c.,

FRANK RUTTER.

Savile Club.

THE PURCELL FANTASIAS

SIR,—I expected Mr. Heseltine to hit back hard, and am glad that he has done so. His letter, however, has made no difference to my views. In working on the organ arrangement of these Fantasias I am finding even more wrong notes. Messrs. Curwen promised to publish an errata sheet provided Mr. Heseltine and I could agree. We seem to be much further from agreement than we were at our personal interview on the matter. I think the next best step is for me to publish a list of what I consider to be the wrong notes, with my reasons in every case, and I shall be willing to submit this list for a final decision to the finest musical manuscript scholars—say Dr. E. H. Fellowes and Prof. Edward Dent—and am willing to abide by their decisions in every case.—Yours, &c.,

19, Berners Street, W.1. A. EAGLEFIELD HULL.

SULLIVAN AND POTBOILING

SIR,—I should like to thank your reviewer for his interesting, logical, and well-balanced review of the latest Sullivan book. The book has done much to help many of us to understand the Sullivan problem, and I am glad to see your review goes to the root of the matter, and stresses so much the psychological side. I have always held and preached the doctrine that the more we *know* of the psychological conditions of a composer's life the better we shall understand his music, its virtues and its defects. I have only one point to cavil at in the review, and this may be due to lack of understanding on my part. Your reviewer says, ' . . . by far the greater part of Sullivan's work, both the best and the worst, was pot-boiling.' I can quite imagine that such a crushing and sweeping statement may be strongly resented by the many admirers that Sullivan has even amongst musicians, and the value of the statement and its truth depend upon what your reviewer had in his mind when he wrote it. Of course criticism is no criticism unless the opinion is supported by evidence and convincing and deductive reasoning, and to some extent your reviewer proceeds to justify such a damning opinion. 'Pot-boiling,' as applied to artistic work, may mean either (1) the *tempo* at which the pot boils; (2) the quality of the stew it produces. There are of course in musical history plenty of instances of the finest work being turned out at 'white heat,' just as there are plenty of instances of the 'blood and tears' method. Your reviewer classifies all the Savoy works as 'pot boilers' because they were turned out quickly. Is it quite fair to label work which has lasted, and will last, and has the charm of genuine spontaneity, in this fashion—even though its method of composition was a rapid one? Surely it is the quality that matters in a work, not its rate of composition. Your reviewer may have a different conception of the term 'pot-boiler' from myself, but in the ordinary acceptance of the term, I think few would agree that the Savoy operas are pot-boilers, and I really don't think your reviewer intended his readers quite to construe his meaning thus.

Sullivan's music has always presented problems to me, and doubtless many other readers have experienced the same. I think much is explained away, now we know more of his life, as it will be in the case of other composers who still puzzle us. Sullivan was largely the victim of circumstances that were too strong for him, or which he allowed to become too strong for him. His *facility* became his snare, and he took the line of least resistance. He took the short cut to fame, if not to wealth. His music, like his life, is a paradox—"a most ingenious paradox." He gave us heaps of 'sticky' pedal-basses (vocal and instrumental), and yet no man could write more graceful, real contrapuntal parts when he liked. He almost 'standardised' his orchestration in his comic operas—never troubled to give us any surprises in the nature of colour combinations, &c., or showed any development in orchestral invention from beginning to end of the series, and yet we have to admit the charm and aptness of his scoring whenever we hear it. He seems all the while to have played for 'safety first,' and to have used only well-tried tricks and methods. Although he wrote delightfully for wood-wind (especially the bassoon), yet his brass-writing was perfunctory, and his horn-writing particularly ungrateful. Yet, in spite of these defects, he had a kind of uncanny instinct to know how to turn his standardised methods to the best use, and to do the right thing at the right time. We can imagine a modern composer scoring these works far more skilfully, and yet somehow it is difficult to imagine the result to be so inevitable and so satisfying. Sullivan had the knack of making virtues out of defects—and there is genius in this. If the supreme test of composition is its inevitability, then we must allow this to the Savoy operas—the right thing is in the right place every time; and therein lies their success and popular appeal. In spite of his defects and rather narrow-sphered genius, Sullivan can still teach the younger generation of composers many lessons—viz., how to write an orchestral accompaniment to a simple song, how to write gratefully for the voice, and how to approach a cadence with a spice of originality; and last, but not least, how to write melodies that are worthy of the name.—Yours, &c.,

HAROLD E. WATTS.

THE EARLIEST USE OF LEITMOTIF

SIR,—Mr. M.-D. Calvocoressi (whose contributions to the *Musical Times* are always of the greatest interest) in his article in the January number on 'The Opening Motive in "Boris Godunoff"' (1868), states that the Leitmotif was then a novelty 'illustrated only in Wagner's works'! Spohr employed it extensively in his oratorios, 'Die Letzen Dinge' ('The Last Things,' incorrectly translated 'The Last Judgment'), composed in 1825; also in 'Calvary' (1833) and 'The Fall of Babylon' (1842). Wagner's early operas 'Die Feen,' 'Liebesverbot,' 'The Flying Dutchman,' and 'Rienzi' were all composed between 1833-41. Any material use of 'Leitmotif' did not appear in his works till later on. Parry tells us (in 'Grove,' first edition) that probably the first recognition of the principle occurs in the 'Symphonie Fantastique' of Berlioz (b. 1803), written before 1830. Berlioz was a student at the Paris Conservatoire when he wrote this work (the exact date of which I am not able to give), and employed the term *Idée Fixe* for the representative and recurring themes.

So the earliest claim to the use of the Leitmotif appears to belong to Berlioz or (certainly in its extensive use) to Spohr. The idea in a tonal form may perhaps be considered installed as far back as Bach, who, in the recitations of the 'St. Matthew' Passion,' accompanied the solo voice with the string quartet whenever Christ's words appeared, in contrast to the usual *recitative secco*. The use of trombones in the Commendatore's music in 'Don Giovanni' forms an analogous case. Possibly, or probably, other instances of Leitmotif existed before Wagner's time.

—Yours, &c.,

MUNRO DAVISON.

SIR,—I feel sure that others besides myself would be grateful if you would give us a pronouncement *ex cathedra* on the spelling of 'Leitmotif.' My attention was drawn to the question by Mr. Calvocoressi's article, 'The Opening Motive in "Boris Godunoff,"' in your January issue. Mr. Calvocoressi writes 'Leitmotif,' and uses the plural 'Leitmotives.' I question whether 'Leitmotive' should exist as an English word. Mr. Fowler in his 'Dictionary of Modern English Usage' gives 'Leit-motif, -f.' The right (German) spelling is with *v*. Pronounced *lītmōtīf*.' Now I notice in a review of Mr. Fowler's work in the *Musical Times* for October, 1926, p. 911, the words: 'Other recommendations do not agree with the usage of the *Musical Times*.' May I ask if this is one of those recommendations, if, in fact, it is the usage of the *Musical Times* to write 'Leitmotive,' or is it that Mr. Calvocoressi personally prefers that form? (See for example an article by him in the *Musical Times* for August, 1925, p. 695, entitled 'Debussy and the Leitmotif.') 'Grove' (3rd ed., vol. iii., p. 134) gives 'LEIT-MOTIV (Leit-motif) (Ger. plur., *Leitmotive*).' The latest edition of 'Larousse' gives 'Leitmotif, pl. Leitmotive.' The French and English spellings should therefore be the same as the German. 'Leitmotif' is perhaps defensible on the ground that it shows the pronunciation (*cf.* Mr. Fowler's defence of 'morale'). But there can be no conceivable reason for writing 'Leitmotive,' which is no word at all. Nor is there any need for the word 'motive.' If we want to use English words, why not 'theme' and 'leading theme'? If, on the other hand, we prefer the German terms, let us have 'Motiv' and 'Leitmotif' with their proper plural forms.—Yours, &c.,

J. A. WESTRUP.

[We sent Mr. Westrup's letter to Mr. Calvocoressi, whose reply we print below.—EDITOR.]

SIR,—I think that, quite obviously, the word 'Leitmotif' is becoming anglicised. For another instance, let it be noted that the plural 'rucksacks' is freely used nowadays, although the word has no advantage over the previously anglicised 'knapsack.' To show the process of anglicisation, *cf.* 'Grove,' second edition (1906), article 'Leitmotif.' In the article (which is by Parry) we find the plural 'Leitmotive'; in the additions by the Editor (p. 671, col. 2), we find 'Leitmotes.'

It is in the very nature of things that certain people should tend to speed the process, and others to retard it.

I am all in favour of speeding it. The word has one definite meaning, and one only: it means a motive whose recurrence and other functions are always governed by an association of some kind, and which generally conveys the association to listeners. There is no other word serving exactly the same purpose. 'Leading theme,' as it happens, may mean something quite different. I, too, shall be grateful for your pronouncement.—Yours, &c.,

M.-D. CALVOCORESSI.

[We wish we felt able to make one. But when doctors disagree . . . —EDITOR.]

MAHLER, REGER, AND ALKAN

SIR,—If I remember rightly it was Mr. Norman Demuth whom I had pleasure in seconding in a plea for the Mahler Symphonies in the *Telegraph* some years ago. I hasten to add my voice to his. For years I have been hammering at the same matter, but only, I fear, *bombinans in vacuo*? All that Mr. Demuth says about those great works, among the greatest things in modern music, I endorse most heartily. I share his astonishment that the Philharmonic Choir has not taken up the eighth and the second Symphonies. I suggested these works to the Choir some two years since, and also Reger's splendid tenth Psalm. What, too, of the remarkable third, sixth, and ninth Symphonies of Mahler, and the wonderful 'Lied von der Erde,' with its world-wearied disillusioned mock-epicureanism, containing some of the most poignant and piercingly beautiful music in existence, that reaches in the last movement—the 'Abschied'—a heart-breaking intensity, a resigned quiet sadness and regret, that are indescribably moving? The work was performed under Sir Henry Wood in the great days (*i.e.*, pre-bellum) of what was then the Queen's Hall Orchestra. The seventh Symphony was also done by the same organization about the same time, *i.e.*, a year or two before 1914. To the multitudinous ignorant ones who sniff when Reger and Mahler, and that earlier and very great genius Alkan, are mentioned (no, Sirs; 'Le Vent' is not the only composition he wrote—it may be and probably is the only one of which you have heard, which is a different matter) one must point out that to affect and disregard two composers who are generally recognised as being big figures in music in lands like Holland, Germany, and Austria, is rather silly. As I am having occasion to point out elsewhere, a knowledge and study of practically the entire works of these two masters, extending over years, makes it impossible for one at least to deny that they are rightly estimated in the countries I have named. The attitude towards them that one so often meets with here is a specimen of that 'levity' which that great poet and translator of genius, John Payne, pilloried in one of his superb sentences—'a levity which would be amusing were it not lamentable as a typical instance of the modern passion for pronouncing upon matters of which one is entirely ignorant.'—Yours, &c.,

KAIKHOSRU SORABJI.

IT LOOKED LIKE RAVEL!

SIR,—In my letter that you kindly printed in the January issue, you mention amongst the composers for whose works I put in a plea the name of Ravel. I fear my writing must be at fault, for the musician I mentioned was Roussel. I do not think admirers of Ravel have anything to complain about!—Yours, &c.,

Elfin Grove, Bognor.

NORMAN H. DEMUTH.

SOLO-SINGING AT COMPETITIVE MUSICAL FESTIVALS

SIR,—As hon. secretary of the Lytham-St. Anne's Musical Festival, I was most interested in, and certainly entertained by, Mr. E. R. Scovell's suggestions on the question of competitive solo-singing.

That the interest of the audience should be maintained is undeniable, but I doubt whether the competitors being allowed their own choice of songs solves it. I have just examined the programmes of some festivals where there are two tests—one set, the other being the competitor's own choice. A striking fact emerges. A great many of the competitors offer the same song, and one that was a test at another festival. There is not the variety one would expect.

Again, the novice is handicapped under such a scheme. He has not the répertoire of the experienced entrant. In such competitions, also, marks are allotted for choice of songs. Where one judge would give eight out of ten, another would give only five. This adds to the responsibility of the judge, and the handicap of the novice is increased.

I personally believe that the 'knock-out' scheme would militate against the aims and ideals of the Festival movement. Those competitors lower in the list should receive as much criticism as the best, for they need greater help. The finalists certainly get the added criticism of the evening's performance, but in actual practice this is not much extra. After all, the main faults of the morning in vocalisation, &c., cannot be remedied by night.

Again, the loser in the sixteenth pair may be infinitely superior to every winner of the first fifteen pairs, and it must be remembered that to maintain the interest of competitors is also necessary. Most competitors enter a festival at a great personal sacrifice, and I do not think they would enter in such numbers for fifty per cent. of them to be knocked out in the first round, especially after preparing five songs. They cannot afford to be the victims of the luck or otherwise of the draw. A competitor enters to learn his faults, and to know his true position in his particular class.

In most festivals there are various competitions going on at the same time, and the audience frequently changes from one hall to another. Everyone pleases himself as to the length of his stay. The finals are a different matter, and are always interesting. In practice, therefore, members of the audience may avoid boredom.

Does not Mr. Scovell's scheme tend to increase that boredom which he desires eliminated? Taking his sixty-four entrants, before this class would be completed we should have heard a hundred and twenty-six soloists. Imagine a hundred and twenty-six contraltos singing a hundred and twenty-six lachrymose pieces, or a hundred and twenty-six tenors singing . . . But here I draw the veil, especially when it could have stopped at sixty-seven, including the three finalists.

The question of time is important, and I personally try to work out the very minute a class should end, in order to fit in other classes, &c. To run the Lytham-St. Anne's Musical Festival in three and a half days, the thirty-six classes must end at definite times, thus giving the judges a chance to rest before the evening sessions, which are most exacting. I dare not attempt to calculate how many halls, days, and judges would have to be employed if this knock-out scheme were introduced into each of the solo classes.

I apologise for not being the 'soul of wit,' but while I am indebted to Mr. Scovell for his suggestions, I am keenly desirous of pointing out how I think they would work out in practice.—Yours, &c.,

'Dale Garth,' Lytham.

IVOR COOMBS.

SIR,—If Mr. Scovell's idea of eliminating rounds on cup-tie principles were feasible, it would have been adopted by festival committees long ago.

Here are a few objections: The convenient number, sixty-four in a class, represents sixty-four performances, plus a few extra for final test. 'Pairing' would result in a startling total of a hundred and twenty-six at least, viz., first round, sixty-four; second round, thirty-two; third round, sixteen; fourth round, eight; semi-final, four; final, two.

The proposal is for 'each candidate to select one of five songs from own répertoire' (*vide* daily Press). 'There was tremendous cheering when it was announced that the finalists, respectively, would sing "When I am dead" and "O that it were so!"' Scenes of wild excitement followed the judge's decision in favour of the second singer. The verdict was most unpopular, as the dramatic execution of number one strongly appealed to the excited audience, who demanded a re-hearing, which was refused. An ugly rush ensued, and during the confusion the referee escaped by a side exit. There were several arrests, after which harmony was restored for the next bout.'

It is assumed that the proposal would apply equally to all classes and subjects, thus doubling the entry list. Presumably only one fee would be paid by the finalists for

six appearances. The careworn adjudicator, after hearing a hundred and twenty-six songs of varying degree, would expect his fee to be doubled, while the festival I represent would have to pay for one month's hiring charges for use of the hall, instead of a fortnight.

So much for the material side. Artistic results would be still more unsatisfactory—in fact, disastrous.

Whereas the weaker candidates might conceivably be drawn together for several rounds, the potential first- and second-prize winners might meet in the first round, and one 'would be handed the mark sheet and could go home.'

Does the best club in the country ever win the football challenge cup? Are the best two ever in the final?

'The audience would listen to a varied concert steadily increasing in quality and excitement.' This will remind secretaries that the Excise officer is ever on the alert to discriminate between concerts and competitions, and to trap the unwary offender. Any deviation from time-honoured principles would inevitably result in cancellation of the exemption certificate which is granted to musical festivals aiming at education first, and 'entertainment' an altogether subsidiary consideration.—Yours, &c.,

T. LESTER JONES

(Hon. Secretary, London Musical Competition Festival).

SIR,—The only persons to benefit by Mr. Scovell's proposed scheme would be the audience, who would thereby hear more singing for their money.

To take his instance of sixty-four competitors in a certain class, its logical conclusion would mean that the adjudicator, instead of hearing sixty-four persons sing once, would have to hear a hundred and twenty-six songs.

Firstly, the whole, one against another, then the thirty-two winners, the sixteen winners, the eight winners, the four winners, and the two winners. How anyone concerned would gain by this, I fail to see.

Programmes would become so difficult to keep to schedule that organizers might very well give up all idea of carrying their festivals through at all. All entrants (vocal) might sing from memory.—Yours, &c., J. SPENCER.

143, Portland Street, Southport.

P.S.—One way in which the *Musical Times* could help competitors (and secretaries) is by publishing monthly a list of all festivals to be held for which entries close during the current month of issue. Just the name of the festival, Secretary's name and address, and closing date, would be all that is required.

J. S.

[If secretaries will help us by sending the information not later than the 15th of the month preceding that in which the entries close, we will gladly do this.—EDITOR.]

SIR,—The scheme put forward by your correspondent, Mr. Scovell, is certainly very attractive. The drawback is the time to be allotted to each class, as in his (supposititious) class the time taken may be anything from six to twelve hours, and entirely dependent on the test-pieces chosen by the competitors. The latter figure (twelve hours) is surely a very long time, but this allows only six minutes per competitor per round.—Yours, &c., H. CORBITT.

10, Clarence Road,
Chorlton-cum-Hardy, Manchester.

SIR,—Having read Mr. Scovell's idea of adjudication, I fail to see how it would help the judges in their task; in fact, I should think it would complicate matters if every competitor sang a different song, and also—looking from a competitor's standpoint—making it tiring for those rendering five songs, when some of us (as I know from experience) are worked up to concert pitch with nerves or excitement. I do not think that Mr. Scovell need worry over the competitor being bored, as any person entering a contest for the love of art does not tire of repetitions. I entered a musical festival last year—my second attempt at festival work. I tied fourth, at the final, out of about seventy entries (with eighty-five marks). I did not tire of hearing the test-piece sung, and I was the last to sing, at 5.30 p.m., after waiting my call from early morning. I think one or two

test-pieces quite sufficient, as some of us have to labour under great difficulties to get there at all. I will just state how I was situated last year, and I intend to enter again this year, although I have still some of the old handicaps.

My first problem : a very old pianoforte, past repairing ; down considerably in tone. (2.) Being a working woman, and trade bad, I could afford only one quarter's singing lessons before the festival. (3.) I developed a bad cold the week of the festival, and was unable to sing three days before the final. (4.) Still undismayed, I worked until late on the Friday night and rose at 5 a.m. on the morning of the festival, caught the 6.30 a.m. train, and was travelling until 11 a.m., having to change three times. Then I had missed my number being called, and it was 5.30 when I sang. Now I ask Mr. Scovell, or any person interested, Don't you think that is enough to break any competitor's courage, without five test-pieces, especially where there is financial difficulty? Being poor does not kill the love or craving for music, although it is a serious handicap, and I am sure there are others placed in the same predicament as I.—Yours, &c.,

A MUSIC LOVER.
Bolton, Lancs.

THE LATE DR. EATON FANING

SIR,—By way of supplementing Dr. Ivimey's letter in your January issue, I add that not only did Eaton Fanning—like his Eton contemporary, Charles Harford Lloyd—submit to the ordinary Mus. D. examination ordeal at his Alma Mater, but he expended much time and trouble in preparing for it. I know this was so, from the fact that he came to me for 'coaching' lessons. Well do I remember his difficulty at first in getting tests worked in the time allowed for them by the University regulations. He remarked at the end of one lesson that he did not think it possible to write a complete five-part fugue in three hours, to which I replied that it could be done in one hour. 'Could you do it in that time?' he asked. I said I thought I could. 'Very well then,' said he, 'I have another hour to spare, let me see you do it.' He proceeded to write a subject, and stood over me—watch in hand—whilst I scribbled away, explaining every step of the way as I went along. My fugue was finished in fifty-eight minutes. He was soon able not only to do likewise, but better. Amongst my treasures is a copy of the Philharmonic Beethoven bust, which he sent me after 'getting through' at Cambridge, twenty-eight years ago. How time flies! The trouble is that it takes with it so many old friends, of whom E. F. was certainly one of the best.—Yours, &c.,

C. W. PEARCE.

Crossways, Sandbanks,
Bournemouth.

THE MINOR CHORD: AND SCALE FINGERING

SIR,—In his article Dr. Shirlaw states that Zarlino regarded the minor chord as the major chord taken in the opposite direction—e.g., 6, 5, 4, 3, 2, 1, instead of 1, 2, 3, 4, 5, 6. But how can a chord be changed by a different reading, the sounds remaining the same? $c^1-d^1-e^1-f^2-g^2$ is the same as $g^2-f^2-e^1-d^1-c$. I have no first-hand knowledge of Zarlino's works; but Hugo Riemann stated that the 16th-century theorist was 'conscious of the opposition of the major and minor consonant chords, in that the one is referred to the harmonic, the other to the arithmetical division of the string—a very different matter. This, of course, was Riemann's own theory of the origin of the minor consonance. I was unaware that he had abandoned it until I read Dr. Shirlaw's article; and I am glad to know that he did so, for I have always thought the theory unsound and fanciful, for more reasons than one.

In Mr. Dickinson's article on the fingering of scales, I am astonished that he condemns the harmonic minor—"the beautiful form," as Stainer calls it in his 'Treatise on Harmony.' In a fairly long career of teaching, I have never dreamt of giving pianoforte pupils any other, except for examination purposes; and then only for a month before the exam., to be dropped directly it was over. It is a

great mistake to multiply exercises unnecessarily.—Yours, &c.,

ARTHUR T. FROGGATT.
5, Richmond Mansions,
Denton Road, Twickenham.

DIPLOMAS

SIR,—The discussion on the necessity of stating the subjects in which L.R.A.M. and A.R.C.M. are gained, and the wide-spreading use of worthless diplomas, shows that serious steps need to be taken to enlighten the general public on the value of musical diplomas. Genuine diplomas are becoming harder to get year by year, owing to the rising standards of examination; at the same time, their value is being depreciated in the eyes of the public by misuse and unfair competition, so that they tend to be of little use in helping the holders to obtain good positions. As an example, I know of an experienced musician who is F.R.C.O., L.R.A.M. (organ), A.R.C.M. (teaching singing and teaching pianoforte), CHM. (choir-training diploma of the R.C.O.), and also holds the R.A.M. (honours) certificate for voice-culture and class-singing for children, besides being a registered teacher. He has applied recently for over a dozen posts as organist-choirmaster, the salaries offered varying from £80 to £120 per annum. To about half he received no reply, and in only one case was he selected for a personal interview and trial, although he has excellent testimonials as well as diplomas.

If cases like this continue, musicians will soon be faced with the question, 'Are diplomas worth while?'—Yours, &c.,

'SANS DIPLOME.'

'BRIGHTENING' HANDEL

SIR,—As a listener at the performance of 'The Messiah' at the Albert Hall, under the baton of Sir Thomas Beecham, on December 18 last (Sunday), I would like to make a few remarks. Right away I would say that from a musical and choral standpoint the performance was full of disappointments.

When a conductor adopts such *tempi* in choruses as were adopted then, it is impossible for choristers (however well trained they may have been previously) to make good, clean attacks and releases, and one naturally expects such an elementary point as that to be beyond criticism on an important occasion, as this was supposed to be. The choristers must not be blamed, as (being a keen choral singer myself and thoroughly used to working under a baton) I do say emphatically that it was practically impossible to follow the beat, which was most erratic and inconsistent.

Whether or no a performance of this kind can be called brilliant is a very debatable point, but my musical intelligence tells me that a performance raced through as 'The Messiah' was in nearly every item, with practically no light and shade, can be neither brilliant nor rhythmical. One paper states that 'Sir Thomas Beecham's dynamic energy sometimes seemed restless during the quieter moments.' I might add that for a conductor of such musical fame the manner of conducting was most irritating and the gestures often unnecessary.

I will conclude by saying that if Sir Thomas Beecham is 'putting "The Messiah" right,' as he is reputed to have said, the sooner he adopts other methods the better for all concerned, as this specific performance was devoid of dramatic feeling, and lacked that wonderful religious awe with which it would have been imbued had the words and music been allowed to deliver their message.—Yours, &c.,

'MUSICAL.'

Stamford Brook, W.12.

DROWNING THE SOLOIST

SIR,—When so many of the 'big' uns' are explaining to us what a musical nation we are without being aware of the fact, for a mere layman to voice an opinion is to invite a squashing. However, as I am indebted to music for many hours of enjoyment, some of them exquisite, I should like to know whether others have thought as I do, or if my ear is wrong.

My chief enjoyment has come from small choirs, orchestras, string quartets, and instrumental and vocal recitals. When I attend the big orchestral concerts, I find myself wondering if the composers whose music is being interpreted wrote for such a large number of instruments; or have we created artist-conductors who, imbued with the modern ideas of trusts and combinations, look to a millennium when choirs of ten thousand or twenty thousand and orchestras in proportion shall answer the movements of their batons? The same question applies to choral societies. I know the bigger the choir the bigger the fee, and men must live; but is it music?

This is all the more apparent when a concerto is performed. Soloists cannot increase their tone according to the size of the orchestra, and more often than not they are swamped and heard only occasionally, until one cannot help thinking of a whale coming up to spout, preparatory to another long spell underneath.

I have heard oratorios—Elgar's 'Dream of Gerontius,' for example—where the solo voice sings with the choir and orchestra, and one cannot help being sorry for the poor soloist, who is apparently working so hard and trying to interpret, but no coherent utterance is audible. With regard to opera: The first time I heard 'La Bohème' the orchestra prevented me from understanding the plot. This, however, was not the case with 'Così fan tutte,' where only a very small orchestra was employed. The music was, in my opinion, all the more enjoyable because of this. Conductors may gibe at singers, but the volume of the voice is limited, whereas the orchestra knows no such limitations.—Yours, &c.,

W. T. G. W.

North Finchley, N.12.

EAR TROUBLE

SIR,—I read with great interest the letter to which you refer in the current *Musical Times*, and it may be of interest to others who, as well as myself, will welcome the appearance of the promised article, if I state what are my own defects other than the common impairment of the hearing faculty in many people of the mature age of 'over seventy.' To me all acute tones sound flat, and the grave tones sharp, discovered for the first time five years ago. On my way south, in September, as is my custom I spent the week-end in town, and to my surprise, at the 'Prom' concert found the flutes were persistently flat and basses sharp. At Bournemouth they were doing the same thing, and as no improvement had taken place by the next season, I had an hour's searching diagnosis by a Wimpole Street specialist. Result, 'I am afraid nothing can be done for you.' The other day I was handed a case of four C forks, and immediately laid them out in correct order of pitch, from lowest to the Old Phil. 540. I am left with four octaves on the pianoforte from which I can get really pleasurable music; and from a good wireless set which in the main is enjoyable, there comes in with the flutes, in the higher notes (as well as with the pianoforte), an almost unbearable scream a full semitone flat. A similar 'delight' comes with highest strings and reeds.

I should like to add a word of appreciation of your valuable journal, which has for fifty years kept my interest in music quite unimpaired and my enthusiasm for things unabated.—Yours, &c.,

JAMES PALMER.

The Drive, Kettering.

We have received the draft programme of the 1928 Three Choirs Festival (Gloucester, September 2-7). New works will be composed for the occasion by Ireland, Harwood, Holst, Bantock, Honegger, and the conductor-in-chief, Sir Herbert Brewer. The programme will include also 'The Dream of Gerontius' and 'The Kingdom,' Ethel Smyth's Mass in D, Honegger's 'King David,' Kodály's 'Psalmus Hungaricus,' and Verdi's 'Requiem.'

In connection with the Education Authority, Mr. Gerald R. Hayes is giving a course of five weekly lecture-recitals at the Streatham and Tooting Literary Institute (Bee School, Beechcroft Road, Tuesdays, at 7.30) on 'Music of the 16th and 17th centuries.' The two remaining lectures are on February 7 and 14, and will treat of wind and keyboard instruments respectively.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Lady pianist (advanced) wishes to meet violinist for mutual practice. One evening weekly.—G. M., c/o *Musical Times*.

Pianist and accompanist (lady) wishes to meet singer or instrumentalist; or to act as accompanist for string band.—E. M. G., 185, Byron Avenue, Manor Park, E.12.

Wanted, good flautist, clarinettist, and violinist for practice of advanced orchestral music. N.W. district.—H. B. P., c/o *Musical Times*.

Mezzo-soprano wishes to meet advanced accompanist for mutual practice.—WALTON, 22a, Kemplay Road, N.W.3.

Bass singer wishes to meet good accompanist who is also a solo pianist, for mutual practice. Croydon or S.E. districts.—C. B., c/o *Musical Times*.

Pianist (lady) wishes to meet instrumentalist or singer for mutual practice. Evenings preferred. London.—R. U. S., c/o *Musical Times*.

String players wanted to strengthen an orchestra attached to a young people's club in S.E. London. For particulars apply to Miss BACCHUS, 19, Peckham Road, S.E.5.

Two tenors required for party of madrigal singers, consisting of six voices. Must be good readers. Practices every other week at Baker Street.—MADRIGALS, 34, Crediton Road, N.W.10.

Two violinists wanted to complete a quintet. Players in or near London preferred.—ROBERT H. CHAMPION, 1, Pearman Street, Westminster Bridge Road, S.E.1.

ROYAL ACADEMY OF MUSIC

The Lent term opened on January 9 with an extremely satisfactory entry of students.

On Thursday, January 12, the remarkable adventure of presenting Haydn's String Quartets, eighty-three in all, was continued in Duke's Hall. The four young ladies from Mr. Lionel Tertis's class played Op. 9, Nos. 1, 2, and 3, and their performance was worthy of high praise. The ensemble was excellent, the tone true, and I am sure they enjoyed themselves quite as much as their audience. These Thursday afternoons deserve the attention of the greater musical public, quite apart from the immediate entourage of the Academy, for they are both entertaining and educational. In addition to these concerts the usual weekly and students' chamber concerts will take place.

Recognition of the genius of Edward German came at the New Year, when he received the honour of knighthood. He entered the Academy in 1880, taking the organ as his chief study, and a year later took up the violin under Weinst Hill and Alfred Burnett. It is of interest to record the fact that one of Sir Edward German's fellow students was Sir Henry Wood.

It is with great regret that I announce the death of Daniel Wood, who was Professor of flute playing at the Academy since 1905.

The following awards have been made: Gowland Harrison Scholarship (violin) to Sydney A. Griller (London), Jack O'Brien and John Hamilton being very highly commended; Emma Levy Scholarship (pianoforte and theory) to Sadie E. Silverman (London), Zelda C. Bock and Sarah R. Stein being commended; John Stokes Scholarship (baritone) to Francis Geoffrey Davies (Liverpool); Charles Oldham Scholarship (violin) to Sylvia M. Paulin (Bexley); Baume (Manx) Scholarship (any branch of music) to Mabel J. Kelly (singing) (Southampton); Liszt Scholarship (pianoforte) to Josephine Harrison (London), Mary J. Townshend being highly commended.

ROYAL COLLEGE OF MUSIC

Of actual doings at the College during the first two or three weeks of the term there is not a great deal to record, but a long list of fixtures has been planned, including five or six orchestral concerts, four chamber concerts, a like number each of informal concerts, evening recitals, and mid-day recitals; also three Patron's Fund rehearsals, and at least two operatic performances. The Operatic Class has a busy term mapped out, and is already well advanced with preparation of what may be called 'répertoire' works, such as 'Samson and Delilah,' 'Rigoletto,' and 'Madame Butterfly.' During the latter half of the term no less than three works by British composers will be produced, two one-act operas and a ballet, two of these three works being given under the auspices of the Ernest Palmer Opera Study Fund.

As was observed a short time since, during the festivities connected with its twenty-first birthday, the Royal College of Music Union forms an invaluable social link between past and present members of the College. Its popularity was well demonstrated at the annual meeting on January 19, when the President of the Union, Sir Hugh Allen, took the chair at a large gathering of past and present students of the College from all parts of the country. He reported the continued prosperity of the Union at the formal meeting, and afterwards joined with the members in the merriment of feasting and entertainment.

The following awards of exhibitions and prizes are announced :

CHRISTMAS TERM, 1927

Council Exhibitions—Ethel Pearce, Isobel Cooke, Lois Meads, Elizabeth Campbell, Lilian Harris, Josef Zacharawitch, Betty Baldry, Leila Andrews, Leslie Ellis, Isaac Franklin, Remo Lauricella, Dorothy Ivimey, Florence Fox, Rose Greenway, Haydn Morgan, Iris Austin, Dudley Beaven, Margaret Davis, Elizabeth McIntyre, Leslie Orrey, Kathleen Collins, London Musical Society's Prize—Gladys Knight, Grove Exhibition—Divided between: Sylvia Pearce, Ernest Barnes, Ursula Boase, Raymond Fennell Awards—Josephine Tear, Joyce McG. Clarke, Christine Godwin, Mary Whittaker, Eileen Stebbing, Kathleen Harman, Hilda Stokes-Rees, Phyllis Gibbon, Janet Waller, Emily Ramsden, Stella Marsh, Olwen Phillips, Monica Dugmore, Ella Hulme, Mary Kelly.

TRINITY COLLEGE OF MUSIC

The Lent term opened auspiciously with the number of students well up to average.

The inaugural ceremony held as usual on the first Wednesday of the term was made interesting by the presence of Mrs. Mary Davies, who, after giving a short address, distributed the prizes and medals awarded to students on their work of last year.

As the result of the competition held recently, the following have been awarded scholarships for two terms on probation, with possible renewal: Leonard Atherton, George Alfred Jupp, Eric Clifford Coles, Thelma Lena Nurick, Mary Beatrice Churchouse, Mollie Grace O'Halloran, Frederick Hugh Danger, Mary Jocelyn Ross, Muriel Florence Forshaw, Luke Monroe Spooner, Sydney Goldstein, Keith E. Stutely, Walter Douglas Grose, and Edna W. Eaire.

The following exhibitions have just been awarded in connection with the Local Practical Examinations held at 'home' centres during last year: Senior Division (value nine guineas)—Elsie M. Naylor (Nottingham), Muriel G. Haste (London), Rosie Teacher (Hastings), Cissie Hedley (Bristol), Charles Hamilton (Glasgow), Mary Coles (Dover), Dorothy Landon (Newcastle), Irene D. Richards (London), Intermediate Division (value six guineas)—Lucy C. Bell (Norwich), Mollie V. Halls (London), Alec Farrar (Halifax), Eunice E. Thomas (Merthyr Tydfil), Emily Stansfield (Bradford), Edgar Lindley (Manchester), Barbara E. Farrow (Croydon), Alice C. Sandry (St. Austell), Junior Division (value six guineas)—Gerald Agnew (Guildford), Emanuel Yourovsky (London), Joan B. Low

(Southampton), Yvonne C. Fisher (Bristol), Maureen Hanrahan (Limerick), Gertrude Cameron (Dundee), Kenneth J. Goddard (Nottingham), Charles F. Jones (Stoke-on-Trent), Madeline Oldham (Manchester). Elocution (Senior: value nine guineas)—Una B. Ritchie (Sunderland); Intermediate (value six guineas)—Margaret F. Goodfellow (Dover); Junior (value six guineas)—Doreen Harrison (Sheffield) and Dorothy Ackroyd (Blackpool).

ASSOCIATED BOARD: AWARD OF MEDALS

The following candidates gained the gold and silver medals offered by the Board for the highest and second highest honours marks, respectively, in the final, advanced, and intermediate grades of the Local Centre Examinations in November-December last, the competition being open to all candidates in the British Isles : Final Grade Gold Medal, Dorothy S. Pike, Salisbury centre (pianoforte); Final Grade Silver Medal, Violetta Yuill, Brighton centre (pianoforte); Advanced Grade Gold Medal, Eileen M. Robertson, Leeds centre (pianoforte); Advanced Grade Silver Medal, Margaret L. Hartland, Croydon centre (pianoforte), and Evelyn M. Stannard, Kings Lynn centre (pianoforte) (these two candidates gained an equal number of marks); Intermediate Grade Gold Medal, Rosalind Collins, Portsmouth centre (violincello); Intermediate Grade Silver Medal, Marjorie E. Helyer, Bournemouth centre (pianoforte).

MUSIC IN PUBLIC SCHOOLS

BEDFORD (MODERN).—The programme of a recital for two pianofortes included Glazounov's 'The Forest,' for eight hands, Moscheles's 'Hommage à Handel,' and Scharwenka's 'Danse Polonoise.' At a Mendelssohn recital given in St. Paul's Church, 'Come, let us sing' (Psalm 95) was sung by the School choir under Mr. H. J. Colson. At the Christmas concert, Percy Fletcher's 'The Deacon's Masterpiece' was the chief choral item, the entire second part of the programme being devoted to carols.

BERKHAMSTED.—Dr. E. T. Sweeting judged the annual House Competitions, which were marked by an increase in the number of performers on instruments other than the pianoforte. A concert was given during the term by the Intime Trio (Mlle. de Livet, Messrs. Cecil Bonvalot and Cedric Sharpe). The principal choral works at the School concert were Walford Davies's 'Hervé Riel,' the Faery Chorus from 'The Immortal Hour,' and the 'Song of the Volga Boatmen,' arranged by A. Forbes Milne. Mendelssohn's 'Son and Stranger' Overture, the Allegretto from Beethoven's eighth Symphony, and Dvorák's 'Slavonic Dance' in G minor, were the orchestral items. A carol service was held on December 18.

BRUTON (KING'S SCHOOL).—At programmes given in Bruton Parish Church, under Mr. N. W. Newell, Bach's 'Jesu, Joy and Treasure' and excerpts from 'The Messiah' were sung, the Rev. A. H. Peppin acting as organist for the latter. The second part of the Christmas concert consisted of an orchestral selection from Gilbert and Sullivan and Act 2 of 'Ruddigore.'

CANFORD.—Concerts have been given on Sunday evenings, the programmes of which have included music for violin, violoncello, pianoforte, and string quartet. The House Competitions were judged by Mrs. Farnell Watson, Principal of the Bournemouth School of Music. Sir Dan Godfrey conducted community singing on December 15, and a carol service was held on the last Sunday of the term.

CHELTENHAM.—At the summer concert, Parry's 'Ode to Music' and the Pilgrims' Chorus from 'Tannhäuser' were sung; the orchestra played the 'Coriolanus' Overture, Cyril Scott's 'Cherry Ripe,' and Debussy's 'Petite Suite.' The programme also included movements from Mozart's Trio for clarinet, viola, and pianoforte, unaccompanied part-songs, and the 'Agincourt Song' sung by the whole school. During the Christmas term Sir Herbert Brewer gave one of a series of organ recitals, and a service of carols was held. At the final concert choral selections from 'The Mastersingers' and 'Faust,' Gerrard Williams's arrangement of the

'Volga Boatmen,' and that by Geoffrey Toye of 'The Keeper' (for chorus and brass) were sung, the orchestral items including the 'Figaro' Overture and the 'Rosamunde' Ballet Music. Mr. P. J. Taylor conducted.

CHIGWELL.—The programme of the Christmas concert included Parry's 'Pied Piper,' Balfour Gardiner's 'News from Whydah,' part of the Mozart Pianoforte Concerto in D minor, the Purcell Suite in C, Quilter's Three English Dances, and the Haydn 'Toy Symphony.' Mr. H. S. Denton conducted.

CHRIST'S HOSPITAL.—Brahms's 'How lovely are Thy dwellings fair,' Elgar's 'The Wraith of Odin,' and works by Morley and C. S. Lang, were among the choral items of the December concert; the instrumental programme included solos for flute, violin, and pianoforte (the Chopin Ballade in A flat), and orchestral pieces.

CRAVENSHAW.—At concerts during the term pianoforte trios by Brahms and Schubert, the Ravel Quartet, and works for string quartet by Frank Bridge and Percy Grainger, have been played; and a recital of vocal duets was given by Misses Ita Cope and Jean Duncan. The choral works at the School concert, conducted by Mr. S. M. Allen, were three choruses from Elgar's 'King Olaf' and the Choral Dances from Borodin's 'Prince Igor.' The orchestra played a Suite from 'Carmen,' and a Pageant Suite by Mr. R. W. Bowyer (assistant music master), written for the recent Pageant at Eccleshall, Staffs.

DENSTONE.—At the end of the Easter term a concert of community singing and miscellaneous items was given, Schubert's 'Marche Militaire' being played by the orchestra.

ETON.—The chief events of the term have been (1) a pianoforte recital by Mr. Harold Bauer; (2) a concert by the Entente String Quartet, with Mr. Charles Draper in the Clarinet Quintets of Mozart and Brahms, and with Dr. Ley in the Schumann Pianoforte Quintet; (3) Vocal and Instrumental Competitions, judged by Dr. W. H. Harris, Mr. Harvey Grace, and Mr. D. G. A. Fox; (4) four organ recitals by Dr. Ley; (5) two performances of carols and Christmas music; and (6) the School concert. In the programme of this were the Masque from Purcell's 'Dioclesian,' part-songs by Wood, Dyson, and Sullivan, the 'Leonora' Overture No. 3, 'Finlandia,' Holst's 'Marching Song,' and the Scherzo from a 'Midsummer Night's Dream.' Mozart's E flat Trio for violin, viola, and pianoforte, and the solo flute and violin parts in the second 'Brandenburg' Concerto, which were also included, were played by boys in the school.

FETTES.—Sunday concerts have been given as follows: (1) a pianoforte recital by Mr. George Reeves; (2) a violin and pianoforte recital by Mrs. Rowland Waterhouse and Mrs. David Clapperton; (3) the Brahms Requiem by the School Choir and Reid Symphony Orchestra (assisted by members of the School orchestra), conducted by Mr. H. M. Havergal; (4) a concert by the Edinburgh Wind Quintet; (5) a pianoforte recital by Mr. Aubyn Raymar. The Inter-House Competition was judged by Mr. W. Greenhouse Allt (St. Giles's Cathedral).

GIGGLESWICK.—A chamber concert programme, given by Messrs. Bentley, Dunford, and T. A. Davies, included the 'Dumky' Trio of Dvorák and the Elgar Violin Sonata. At the Christmas concert 'Hiawatha's Wedding-Feast' and Elgar's 'Fringes of the Fleet' were sung under Mr. T. A. Davies. A carol service took place on the last Sunday of the term.

THE LEYS.—The annual Bach programme, given in the School Chapel, was planned by Dr. E. H. Ezard. The works performed were the Cantatas, 'How many and how mighty, Lord' (No. 153) and 'The heart is defiant and afraid' (No. 176); an Easter-side Sequence and Hymn; and Chorale Preludes for organ. Mr. T. F. Bye conducted.

MALVERN.—The following performances have been given: (1) a violin and pianoforte recital by Miss Orree Pernel and Madame Lily Henkel; (2) community singing with instrumental items played by boys; (3) a concert-performance of 'Hansel and Gretel' (with pianoforte accompaniment); (4) Christmas music in Chapel. The principal judge of the House Competition was Dr. Percy Hull (Hereford Cathedral). At the Christmas concert, Hamish MacCunn's 'Lord Ullin's Daughter' and Fletcher's Fantasia on 'The Mastersingers' were sung, and the Saint-Saëns Concerto

in G minor, for pianoforte and orchestra, was played with a different soloist for each of its three movements.

OUNDE.—The Mass in B minor was performed for the fourth time under Mr. C. M. Spurling, on December 18, the whole school, as usual, taking part. The choir numbered three hundred, the additional unison chorus two hundred and thirty, and the orchestra fifty. The unison chorus took part in eleven of the twelve choruses sung, and only three numbers (Nos. 15, 19, and 21) of the entire work were omitted. The soloists and six members of the orchestra came from London; but the three Bach trumpeters and the solo flautist were boys in school.

RUGBY.—Two of Stanford's 'Songs of the Sea' and Grieg's 'Landerkennung' were the principal choral works at the December concert; the orchestra played movements by Bach, Beethoven, Grainger, and Walford Davies, and the Chopin Berceuse was among the solos. Mr. K. A. Stubbs conducted. The 'Band Concert' programme, conducted by Mr. H. W. Pearce, contained, besides works by Holst, Schubert, Grieg, and Sullivan, chamber music items for wind instruments and pianoforte by Loeillet, Hurlstone, and Mozart.

ST. PAUL'S.—The following concerts were given during the term: an organ recital by Dr. H. Hickox, interspersed with songs and pianoforte solos by Old Paulines; a pianoforte recital by Mr. Harry Isaacs, with Mr. A. N. G. Richards as singer; a miscellaneous concert given almost entirely by present members of the school, at which the pianoforte solos were part of the Grieg Sonata in E minor and a Chopin group, including the Studies Op. 25, No. 9, and Op. 10, No. 12. The first part of the Musical Society's concert was miscellaneous, most of the items being contributed by O.P.'s. The second consisted of 'Hiawatha's Departure,' conducted by Mr. H. E. Wilson.

ST. PETER'S COURT (BROADSTAIRS, Preparatory).—At the School concert, unison songs by Holst and Dunhill, and solo songs by Quilter, Austin, and Alec Rowley, were sung; the March in 'Scipio,' arranged as a string trio, and pianoforte solos by MacDowell and Alex Rowley, were played; and songs were also contributed by Mr. Hubert Eisell.

WELLINGTON.—Recitals or concerts have been given during the term by Miss Jelly d'Aranyi, with Mr. W. K. Stanton at the pianoforte; Miss Joan Sheppard (song recital); the Band of the 2nd Battalion the 60th Rifles (K.R.R.C.); Mr. Bartlett and Mr. Stanton (violin and organ recital); Miss Kathleen Thomson (pianoforte recital); the London Symphony Orchestra, conducted by Mr. Stanton; Miroslav (two violin recitals); and Mr. R. Timberley (organ recital). Mr. R. Jacques (Queen's College, Oxford), adjudicated the Glee-Singing Competition; and on the last Sunday of the term Christmas music, including three choruses from 'The Messiah,' was sung at evensong.

WESTMINSTER.—Concerts of music for bassoon and French horn, preceded by short lectures, have been given by Mr. R. Newton and Mr. Aubrey Brain respectively, with Mr. C. Thornton Loftouse at the pianoforte. The programme of an 'informal' concert contained solos for violin, violoncello, clarinet, trumpet, and pianoforte, besides Bachoforte duets and songs; and, in December, Parts I and 2 of Bach's 'Christmas Oratorio' were sung under Mr. Loftouse, the whole school taking part in certain numbers.

WINCHESTER.—The most important events of 1927 have been performances of 'Samson,' selections from 'The Mastersingers,' S. Wesley's 'Exultate Deo,' part of the Brahms 'Requiem,' and the 'Choral' Symphony (preceded by lectures). There have also been three recitals of chamber music with wind instruments, three historical song-recitals, and instrumental and choral competitions.

F. H. S.

At the final session of the Cleveland and Durham Eisteddfod, held at Middlesbrough on January 2 and 3, a good competition took place between five male-voice choirs all from local iron and steel works. L.N.E.R. Works Institute (Mr. G. Woodhead) was first, Chester-le-Street Co-operative (Mr. J. Hughes) second, and the others were Pease & Partners, Furness Athletic Club, and Erimus Club. In the chief male-voice competition the winners were Cleveland Harmonic.

London Concerts

WILLIAM WALTON'S 'SINFONIA CONCERTANTE'

M. Ansermet opened his Philharmonic concert on January 5 with the first 'Leonora' Overture and the 'Unfinished' Symphony, which he treated with calm reverence. Here, it appears, was matter for special comment. M. Ansermet should have done violence to Schubert, or handled him without competence. Disappointing to find him so sympathetic, sane, and well-regulated a musician—almost dull, in fact.

M. Ansermet then crossed to his own ground, where he conducted William Walton's new 'Sinfonia Concertante' for orchestra and pianoforte, and Ravel's 'Daphnis and Chloe,' the latter more completely performed than ever before in England. Walton's gossiping music and Ravel's delicately-powerful orchestration gave him something which he could hold up in the limelight. Both works looked well.

Mr. Walton has lately been regarded as one of our prospects. How would he open up? Would he become cleverer and ever cleverer, or wilder and ever wilder; or would he become a composer? The 'Sinfonia Concertante' points to the composer. It has many contacts with the composed kind of music. By contacts we do not mean reminiscences, though these were to be spotted in plenty. Mr. Walton has had only twenty years or so for learning what his fellows have done. The search for originality is like a pilgrimage out of London—so many miles have to be trudged before you are alone. The 'Sinfonia Concertante' has contacts of the reminiscent kind, some of which may be fairly put down as echoes of the world's music, and some of which may not—a few rhythms, rhythmic oddities and reiterations, for instance, which tempt the word 'Russian' from the pen of the too-ready writer. Henceforth may no composer say the same thing six times running without being written down a pro-Muscovite? Mr. Walton's larger contacts were with the kind of music that argues from one page to the next and shows a sense of responsibility to its texts. Not that Mr. Walton could be accused of epic continuities, but his music spoke as if it had them in mind, which was something. There was no special idiom or attitude or manner or licence consciously adopted for better or for worse, but a generality of style that could clothe any idea that demanded expression. A good deal of the music was in the notes of a scale, with just a few intrusive notes that help to give a plangency to the diatonic writing. Diatonic and undiatonic were interspersed in the way that long and short sentences are interspersed in good writing. Humour, in plenty, was there, and it had the adjustment that is the best part of humour. The slow movement—the middle of three—moved with classic breadth and dignity, or tried to. Out of it all emerged a young personality that had more in its manner than grimacing and flourishing. These are casual approvals that came to mind during the performance, all apt to the belief, expressed above, that Mr. Walton would develop as a composer.

The actual music did not amount to a great deal. It was the product of a live brain that could think vividly; but the things thought of had little substance. The music, all in all, was more akin to good dinner-table conversation than to a lecture or the play. This, except to the old-fashioned, is high praise. The pianoforte obbligato could be compared to the pleasant accompaniment of plates and dishes, knives and forks, glasses and decanters, that makes the conversation go. Mr. York Bowen was an expert pianist—we forbear to call him butler—who appeared to take joy in his task. As to the title of the work, *Sinfonia* is right, and *Concertante* is right; if it be wrong to use Italian words, let the objector supply the English.

The 'Daphnis and Chloe' that followed was not the complete stage work, but a concert version, authorized by the composer, that contained ten sections arranged in three movements, and was being performed for the first time in England. This is said to be Ravel's best work. Judge music by its polish, and it is one of the best of anybody's works. Everything is chosen, arranged, and

coloured with a kind of glossy assurance. Beautiful taste, beautiful orchestration, beautiful everything, but little said and done. The work was long, and we could not for ever admire the aristocratic *hauteur* which forswore the drastic word, the blurted utterance. In a way, Mr. Walton's anxiety to please was preferable. This translated ballet-music appeared to belong to neither of its worlds, the theatre or the concert-room. See the ballet, and you want to hear the music separately to savour its beauties through the ear alone; hear the music, and you feel the want of movement and poses and events of the stage to give it emphasis. Among its colours was that of the wordless voice. A choir from the Royal Academy of Music made a brave show amid difficulties which were sometimes excessive. When, after an unaccompanied bout with chromatics, the voices were no more than relatively joined by the instruments, the fault was M. Ravel's, and not that of the singers, who, like singers the world over, have the untempered scale of their throats.

M.

L.S.O.

On January 9, the L.S.O. offered its patrons a Wagner programme conducted by Albert Coates. There was a full house and much enthusiasm. Apart from 'Siegfried's Journey to the Rhine,' all the items were concerned with some aspect or other of Wagnerian eroticism. The Venusberg music portrayed the love of a Goddess; the duet of Tristan, the love of woman; the Parsifal duet, the love of the enchantress; the Valkyrie scene, the love of primitive man, for Siegmund and Sieglinde are the Adam and Eve of German mythology. Yet so far from surfeiting the appetite, this love music appeared to stimulate it. The concert was certainly not short. The concluding item—the duet from Tristan—began after the canonical hour of ten. But the audience was even more demonstrative and enthusiastic at the end than it was at the beginning.

As for the performance, it was just what one would have expected from Albert Coates and Madame Ljungberg. Coates has the whole Wagnerian répertoire at his finger tips. He may miss here and there a subtle point, but he can be relied upon to miss nothing that is really essential, and, what is even more important, to reveal all the intense, passionate ardour of this music. Madame Ljungberg's performance was the exact replica of her performances at Covent Garden last spring. She is an excellent artist—within well-defined limits. So is Mr. Widdop. But there are indications that he knows what these limitations are, and that he is doing something to conquer them. His future excites lively hopes, and will be watched with keen interest.

F. B.

B.B.C. NATIONAL CONCERT

After the Berlin Philharmonic, the Hallé Orchestra. Inevitable comparisons showed the scales wavering, with an ultimate descent on the Hallé side, mainly because of the absence of the overpointing—not to put it crudely as 'stunting'—that just cheapened the performance of the Berliners. Sir Hamilton Harty gave us beautiful playing in Mozart's G minor (though his pace and some other matters might be questioned), and an outstanding performance of Beethoven's fifth, rounding off a highly successful evening with some first-rate Wagner, in which Mr. Harold Williams sang up to the form of the orchestra. The crowded audience was largely made up of listeners who seemed to have followed the B.B.C. from their fireside to Langham Place. They demonstrated whenever possible—above all (and rightly) at the end of the Beethoven. An ovation was earned, for the Symphony was made wonderfully fresh and vivid. This writer has never been so struck by the Scherzo (although the bridge into the Finale was not well graded). In shopping terms, it was worth the money to hear the ten double-basses set about their *fugato* entries. If (as the Jeremiahs affirm) an occasional visit by a crack orchestra is necessary in order that London may not forget what high-grade playing is like, there is no need to send to the Continent. Manchester is good enough.

H. G.

STRAUSS WALTZES

The Viennese waltz dynasty of Strauss has a brilliant history, which post-bellum misfortunes and the vogue of negroid dances will not, it is to be hoped, check.

The present Johann Strauss III., who is now touring England with the family waltzes, a concert of which was given at the Albert Hall on January 15, is grandson of Johann I., and son of the 'great' Johann. Their waltzes are part of the history of charming, reckless, luckless Vienna. Herr Strauss is an artist, and he conducts the celebrated pieces, which include also galops and marches, with fire, and with a kind of sad pride in his demeanour. And, indeed, the sensitive listener could not be oblivious of a sense of change and decay at this concert, which (but then, a Sunday afternoon at the Albert Hall! . . .) somehow missed the spirit of perfectly care-free gaiety. The waltzes flagged just a little in the new atmosphere—so far from the brilliance of a Hofburg ball in the 1870's!

Madame Vilma Delmar sang (in costume) with a remarkable technique among the leger-lines, but her uneasy bearing—she could not keep still—over-advertised the difficulties and made the listener uncomfortable. C.

THE INSURANCE SOCIETY ORCHESTRA

The orchestra of the Insurance Society gave a fair account of itself at Queen's Hall on January 11. But it would have done much better if the programme had been shorter. A long programme is always a mistake for amateurs. It has no chance of bringing out the very best that is in them; it closes the door on the joys of a really good performance; it means greater risks and responsibilities than a union of Insurance Societies should take. We can understand the anxiety to go deeply into the orchestral repertory, which contains so many gems. But there is no danger that burglars should ever steal them. These gems can always be found when wanted. Unless purely technical problems are solved in a satisfactory manner, the composer, the performer, and the 'third party' (the audience) suffer alike. This does not mean that the evening was uninteresting. But it does mean that the orchestra can play much better than it did on January 11. F. B.

GERALD COOPER CONCERT

Mr. Gerald Cooper's programmes never fail to reveal some piece or other either unjustly neglected or unknown to the city—if not to the world. The concert given on January 10 was no exception in this respect. Few of us could have heard either the lovely Mozart Quartet for piano forte and wind, or the Sonata for piano forte by Philipp Jarnach, which Miss Kathleen Long played with so much sympathy and charm. But, alas! its end was thoroughly unworthy of its noble beginning. There is at least one British composer who believes that his works are shelved only because public and performers have a pitiful faith in 'names.' The performance in question can only have been undertaken because Gounod has 'a name.' His 'little Symphony' for wood and horns is in fact so little that it cannot be distinguished from the thousand and one attempts of the kind made by amateurs in all ages. I have the deepest admiration for the composer of 'Faust,' but with 'Faust' my admiration begins and ends. The British composer to whom I have referred has a composition of his own for wood instruments which knocks the Gounod Symphony into a cocked hat. The playing was admirable on the part of the pianist—a little less admirable on the part of wood-wind and horns. F. B.

SCHUBERT AND JOHN COATES

It was felt by everyone to be a special privilege to hear Mr. John Coates sing 'Die Schöne Müllerin' at the second of the Gerald Cooper concerts at Aeolian Hall. He is the most distinguished English vocal artist of his generation, and the performance was a worthy celebration of the Schubert Centenary. Mr. Gerald Moore's piano forte playing was really sympathetic and expressive.

The fact that few of the Müllerlieder are ever heard separately is a proof of Schubert's art in the composing of the cycle. The work is a whole; and though Schubert may have taken a hint from Beethoven's song-cycle, the

thing is a piece of wonderful originality. No one separate song is quite equal to Schubert's very best, perhaps, but the whole is indisputably one of his masterpieces. At this concert we were charmed the whole way. Only, perhaps, in the courting period, before 'Mein!' did one or two of the simple strophic songs seem a trifle slow.

Mr. Coates knows German and knows Schubert. There was never a touch of excessive dramatisation. The whole was kept quiet and discreet. Points were made with the utmost sensitiveness and delicacy. 'Wohin?' completely satisfied us. The pace was moderate, and the tone extremely refined, with a hint of wistfulness. And the singer positively improved as the evening went on. No doubt a warmer and more powerful tone might have been desired in the 'Mein!' and in one or two other places, but the only real flaw in the evening was at the end of 'Pause.' The pianist's rhythm and tone made 'Ungeduld' an entrancing piece of music. In some of the pathetic songs towards the end the singer excelled. The very justness of his words made his tone beautiful. It was a classic performance. The audience showed deplorable taste in breaking in with applause after every song. C.

CAROLS AND MR. FAGGE

On New Year's Day a small audience gathered at the Albert Hall to listen to carols sung by half-a-dozen choirs, conducted by Mr. Arthur Fagge. This was rather unfortunate, for Mr. Fagge had taken special pains to choose carols which he thought would most delight the audience. He applied this criterion ruthlessly and remorselessly, and on the whole successfully, for the audience encored the worst carol of the lot. The chief subject consisted of a chromatic progression and regression—three notes each way—for the tenors, which had just as much poetry and imagination as the simple arithmetical statement that one and one make two, and that two less one makes one. There was another piece by Gounod with a solo part (sung by Robert Radford), which no words will ever make into a carol. If there is anything in form and spirit this is not a carol, but a heavy German waltz.

The programme was, then, surprising but not interesting. The performance, however, made some amends, for Mr. Fagge had been obviously anxious to secure variety of colour, and the choirs responded well to his indications.

F. B.

ELGAR'S 'CARACTACUS' AS OPERA

The Liverpool Repertory Opera Company made the interesting experiment of producing Elgar's cantata 'Caractacus' as a stage-work, at the David Lewis Theatre, Liverpool, on January 13. The work is laid out in six scenes which inevitably suggest the stage, and it is not difficult to guess that it was the picturesque quality of the libretto and the largely dramatic nature of the music which induced Mr. John Tobin to seek Sir Edward's permission to produce the cantata in this new form. But I fancy that Mr. Tobin was deceived by the apparent conflict between the Britons and the Romans into supposing that this in itself was sufficient to constitute drama. In point of fact, as the event proved, there is all too little real conflict in 'Caractacus.' It is, in fact, nothing more than a series of tableaux, and in no single scene is there any development of a dramatic situation. This is unfortunate, for the music itself has plenty of movement, more indeed than the text, and generally the atmosphere of the music is sufficiently operatic to make it congenial to the stage.

In the circumstances the interest of the production lay primarily in the singing, which, while it could not claim quite the precision and co-ordination of a platform performance, had plenty of energy; and secondly, in the set scenes. These latter, which owed a good deal to the use of curtains and back-cloths as developed in some of the B.N.O.C. productions, were often ingenious, and the woodland scene, played behind a drop curtain cut so as to represent trees, if not absolutely novel was theatrically very effective. The choral epilogue, sung on a darkened stage, was followed by a final tableau of which the purport should have been, apparently,

the apotheosis of British freedom. It was a pleasantly decorative group of young women clad in white—but, as a symbol, it suggested nothing in particular. Too many of the gestures throughout seemed to have been borrowed from Greek rather than Roman or ancient British sources, and were not always quite relevant to the situation. In all, however, the production showed praiseworthy enterprise, even if it has not succeeded in adding anything to the operatic répertoire.

A. K. H.

ERNEST BRYSON'S SECOND SYMPHONY

[FROM OUR MANCHESTER CORRESPONDENT]

At the eleventh Hallé concert, on January 12, there were heard for the first time in this country Ernest Bryson's second Symphony (still in MS.) and Respighi's Violin Concerto 'Gregoriano,' published in 1921. Until quite recently Bryson mixed the claims of a Liverpool cotton merchant's business with a devotion to music as his chief delight, and was ever in the vanguard of musical progress in that city, especially in the days of the now defunct Liverpool Orchestral Society, then conducted by another merchant-prince, Alfred Rodewald. Bryson took to serious orchestral composition about twenty years ago, and whatever views may be held as to the aesthetic value of this Symphony, it promptly proclaims him an ardent disciple of the school of César Franck—Bryson's earlier musical experiences as an organist possibly quickening this Francian influence. No very distinctive individuality is to be traced in his thematic material, nor could be detected any notable rhythmical vitality; of episodical matter there was an undoubted excess. But whatever value may be placed upon the matter of his Symphony, most impartial verdicts would find the manner of its orchestral expression merely that of a cultured amateur and not of a practised craftsman; little, if any, genius for the expression of ideas in terms of orchestral tone. If this matter had been cast in prose form, written with a comparable verbal crudity, it may be doubted whether it would have found acceptance by any editor of judgment. He was preceded in the programme by Dvorák and followed by Respighi, both possessed of an uncanny certainty of instinct for just orchestral values; that instinct was obviously not possessed by Bryson, nor that sense for compact form in expression of thought or idea. A fifty-minute Symphony these days calls for much more than musical discursiveness, and why could not the composer build his climax without smothering it with an overwhelming organ? The conductor was powerless to mitigate the effect of this miscalculation, and whilst holding the view that the Hallé concerts are hardly the ideal place for enabling a very distinguished amateur (in the pure sense of the word) to hear how his efforts sound, no praise can be too high for the painstaking thoroughness, care, and energy with which Harty presented this new work to a very large audience.

The Gregorian influence in the Respighi Concerto is so slight as to be almost negligible. Its structure is that of fantasia rather than of strictly formal concerto, its main claim to distinction the clarity and beauty of its orchestral expression. There is no strong emotional content, but its lay-out is such as to stimulate all that is finest in a violinist's technique, and Mr. Arthur Catterall's playing afforded so constant a ravishment of the senses that one concluded that its technical appeal was responsible for this temporary withdrawal of attention from a constant adherence to the greatest classical examples in this art-form. Some of his Manchester admirers are longing to hear him in the Elgar Concerto.

Music in the Provinces

BIRMINGHAM.—The City Orchestra opened the year with a Wagner concert under Mr. Joseph Lewis, and on the following Sunday gave a popular programme on the level of Grieg's Concerto and the Handel-Harty 'Water Music.'—Mr. Paul Beard conducted the City Orchestra on January 15 in a mixed programme that included Tchaikovsky's first Pianoforte Concerto, played by Mr. Leslie England.—On January 9, the Dorian Trio from

Bangor (Miss Kathleen Washbourne, Miss Pauline Taylor, and Miss Enid Lewis) played three Trios at the Society of Artists' Gallery.

BOURNEMOUTH.—Mr. Edgar Bainton took a prominent part in the Symphony concert on January 5. He conducted his 'Eclogue,' which was performed for the first time at Bournemouth, and he was pianist in his Concerto Fantasia, which Sir Dan Godfrey conducted. The Symphony was Brahms's third.—The programme for January 12 included the first performance in England of a Symphony in D, by de Sutter, and Vaughan Williams's 'The Lark Ascending,' to be played by Miss Murray Lambert.

BRAFORD.—The Hallé Orchestra played at the Subscription concert on January 6, under the direction of Sir Hamilton Harty, whose setting of Keats's 'Ode to a Nightingale' was sung by Miss Bella Baillie. The 'New World' Symphony and Brahms's Variations on a Theme of Haydn were in the programme.—Vaughan Williams's Fantasia on Christmas Carols, two Bach Chorales, Bach's A minor Prelude and Fugue for organ, and chamber music were given at one of Mr. Charles Stott's Bach concerts in All Saints' Church, Horton Green.

BRISTOL.—For its Christmas concert the Philharmonic Society chose Bach's 'Christmas Oratorio,' excerpts from Berlioz's 'Childhood of Christ' (in which Mr. Steuart Wilson was the Narrator), and Vaughan Williams's Fantasia on Christmas Carols. Mr. Arnold Bartók conducted.—A very successful Ladies' Night concert was held by the Madrigal Society, under Mr. Hubert Hunt, on January 12, the programme being long and varied and well carried out.

CHELTENHAM.—Following the recent concerts given in honour of Mr. Holst, a series of three special concerts was arranged at which the Birmingham City Orchestra would be conducted by well-known musicians. The first of these was conducted, in the absence of Dr. Adrian Boult, by Dr. Malcolm Sargent. The programme included Beethoven's fourth Symphony, Vaughan Williams's Overture to 'The Wasps,' and 'The Lark Ascending,' played by Miss Marie Hall. It was announced that at one of the later concerts a new work by Mr. Holst would be conducted by the composer.

EASTBOURNE.—The type of programme that Capt. Amers offers to his patrons is exemplified by the following, which was played on January 6: 'Prometheus' Ballet Music, Glazounov's sixth Symphony, Franck's 'Symphonic Variations' and 'Les Djinns' (with Miss Edna Willoughby as pianist), and 'L'Après-midi d'un faune.'

FELIXSTOWE.—On December 28, Mr. Maurice Vinden and the twenty-one singers of the Felixstowe Madrigal Society gave an interesting programme of Christmas music. It included Dale's 'Rosa Mystica,' Heath Gracie's 'I sing of a maiden,' Dering's 'Quem videstes pastores,' and Kitson's 'Whence those symphonious sounds' (in eight parts).

GLoucester.—The Choral Society, under Sir Herbert Brewer, opened its sixty-seventh year on January 5, with Parts 1 and 2 of the 'Christmas Oratorio,' Marenzio's 'Lady, see on every side,' and the march-chorus from 'Tannhäuser.'

GUERNSEY.—An audience of seven hundred listened on January 10 to the Spencer Dyke Quartet in Beethoven's Op. 18, No. 6, the Debussy Quartet, Frank Bridge's Two Idylls, and a Haydn Quartet in D, Op. 64, No. 5.

HULL.—On January 6, Mr. J. W. Rossington conducted the Hull Aeolian Mixed-Voice Choir in an excellent miscellaneous programme. The chief numbers were Parry's 'My soul, there is a country,' Stanford's 'The Valley,' E. T. Davies's 'The Snowflake,' Weelkes's 'On the plains' (for female voices), Colin Taylor's 'Slumber Songs of the Madonna,' Elsie Horne's 'Nocturne,' Julius Harrison's 'Come away, death' (for male voices), Hantock's 'Thro' Eastern gates,' and Elgar's 'The Herald.'

LIVERPOOL.—At the Philharmonic Society's last concert of the year, Delius's 'Paris' and Strauss's 'Don Quixote' were conducted by Mr. Paul von Klenau, who was more successful in this modern music than in Beethoven's fifth

Symphony. The January concert was conducted by Mr. Oskar Fried, who made a good impression in Brahms's first Symphony and Alto Rhapsody (with Miss Astra Desmond as soloist) and Mozart's 'Eine kleine Nachtmusik.' —A notice of the operatic performance of 'Caractacus' will be found on p. 166.

MANCHESTER.—Bolton Choral Union came to Free Trade Hall on January 2, and played an excellent part in a concert performance of 'Aida,' under the direction of Sir Hamilton Harty. A fortnight later, at another of the municipal choral concerts, Dvorák's 'The Spectre's Bride' was well performed.—The Hallé concert on January 12, at which Ernest Bryson's second Symphony was performed, is given a special notice on p. 167.—The chief events in chamber music since Christmas have been a Schubert concert (the 'Death and the Maiden' Quartet and the 'Trout' Quintet), given by Miss Edith Robinson, and the Catterall Quartet's playing of Turina (D minor), Elgar, and Franck.

NEWCASTLE.—At the Christmas concert of the Newcastle and Gateshead Choral Union and Newcastle Symphony Orchestra, Mr. George Dodds made his first appearance as conductor, and achieved a notable success with a performance, good in all respects, of 'Israel in Egypt.'

NORWICH.—On January 9, at the Maddermarket Theatre, the Norwich Players produced 'Mr. Pepys,' the ballad opera by Clifford Bax and Martin Shaw.

SOUTHEND.—The Clarinet Quintets of Mozart and Brahms were played by Mr. Haydn Draper and the Westminster Quartet at a meeting of the Southend Chamber Music Society on January 10.

TONBRIDGE.—The Choral Society, under the conductorship of Mr. George J. Kimmins, performed Bach's 'Christmas Oratorio' in the Big School, on December 21. The chorus and orchestra numbered a hundred and thirty performers.

Music in Scotland

ABERDEEN.—Aberdeen Oratorio Choir, conducted by Mr. Willan Swainson, a musician of high ideals and dauntless courage, gave a performance of Beethoven's Mass in D, preceded by two movements of the 'Eroica' Symphony, played by the Scottish Orchestra under Mr. Swainson's direction.—Chamber concerts were given by the Rossetti Trio, and by a new string quartet, the Wilhelminj Players.

EDINBURGH.—At the first meeting this season of the Edinburgh Bach Society, the programme comprised three Church Cantatas (No. 122, 'Des neugebo'rne Kindlein,' No. 51 (for soprano solo), 'Jauchzet Gott in allen Landen,' and No. 10, 'Meine Seele erhebet den Herren'), Palestrina's 'Magnificat Terti Toni,' and a five-part Magnificat by Byrd. Mr. Douglas Dickson conducted the Society's choir and orchestra.—The Edinburgh Choral Union (Mr. Greenhouse Allt) sang 'The Messiah' on New-Year's Day, and gave a popular Scottish concert the same evening.—Mr. Moonie's Choir (Mr. W. B. Moonie) gave a Sunday evening performance of 'The Creation' and 'The Last Supper' scene from 'Parsifal,' and a Christmas evening performance of 'The Messiah.'—Mr. Godfrey's Choir (Mr. Gavin Godfrey) also sang 'The Messiah.'—Misses Marjorie and Patuffa Kennedy Fraser and Margaret Kennedy gave one of their all-too-infrequent recitals of 'Songs of the Hebrides.'—At Prof. Tovey's Sunday concerts Miss Catherine Mentiplay, contralto, and Mr. Frank Moyes, organ, were associated in a programme of songs by Schubert and Dvorák, and organ works by Bach, &c.—The Edinburgh Opera Company gave excerpts from favourite operas.

GLASGOW.—The thirteen weeks' season of the Glasgow Choral and Orchestral Union concerts (Scottish Orchestra) is being shared by three visiting conductors—Vladimir Golschmann, Hermann Abendroth, and Albert Coates. The first four weeks were taken by Golschmann, and the programmes of the nine concerts (five Saturday and four Tuesday) included: Symphonies, the César Franck,

Tchaikovsky's 'Pathétique,' the 'Unfinished,' Beethoven's No. 7, the 'New World'; Overtures, 'Oberon,' 'Freischütz,' 'Egmont,' 'Carnaval Romain' (Berlioz), 'Carneval' (Dvorák), 'Tannhäuser,' 'Mastersingers,' 'Barber of Seville,' and 'Russlan' (Glinka); other works, Strauss's 'Tod und Verklärung,' 'Finlandia,' Stravinsky's 'L'oiseau de feu' (selection), Prokofiev's 'Love of the three oranges' (selection), Scriabin's 'Poème de l'extase,' Bax's 'Garden of Fand,' the Satie-Debussy 'Deux gymnopédies,' the fourth Brandenburg Concerto, the 'Enigma' Variations, Respighi's 'Fountains of Rome,' &c. The soloists included Nicolas Orloff in Rachmaninov's Pianoforte Concerto No. 3, in D minor, Mischa Elman in the Tchaikovsky Violin Concerto, and Solomon in the Beethoven 'Emperor' Concerto. Golschmann, thirty-four years of age, of Russian parentage but born and educated in Paris, came with a recommendation from Kussewitzky. He had on the whole a good press, and was given a warm send-off at the close of his four weeks' stay. But his work seemed to us amateurish on the technical side, and on the aesthetic we thought it quite lacking in any real significance or sensitiveness. Latterly, we found ourselves going with reluctance to St. Andrew's Hall on Tuesdays and Saturdays. The advent of Hermann Abendroth to direct the next four weeks' series changed the whole face of things. For a month past many of us had been asking desperately whether the Scottish Orchestra had really become so dull as we were finding it. Abendroth supplied the answer—in the negative. For the first time this season we had plasticity and shapeliness of line and phrase, appreciation of texture, architectural balance and proportion, subtlety and significance. Abendroth's programmes (four Saturday, five Tuesday, and one New-Year's Day 'Popular' concert) included: Symphonies—Tchaikovsky's No. 5, Beethoven's 'Pastoral,' Haydn's No. 14, in D, and (two notable performances) Elgar's second Symphony and Brahms's No. 2, in D; Overtures—'Euryanthe,' 'Egmont,' 'Solenelle,' 'Academic,' 'Hansel and Gretel,' 'Leonora' No. 3 (a great performance), 'Hebrides,' 'Rienzi,' 'Merry Wives,' 'Seraglio,' 'Mignon,' 'Bartered Bride,' 'Rosamunde,' 'Benvenuto Cellini,' 'Fledermaus,' and (the only novelty) Pfitzner's 'Katchen von Heilbronn,' which failed to make any impression; other works, 'Heldenleben,' 'Eine kleine Nachtmusik,' and a complete Wagner programme, the most satisfying feature of which was a beautifully wrought performance of the 'Siegfried Idyll.' The soloists were Mr. Frederick Lamond, who played the Tchaikovsky Pianoforte Concerto in B flat minor and some of his favourite, not to say hackneyed, Beethoven and Liszt pieces; Miss Riele Queling, a young German violinist, who made a brilliant first appearance, playing the Brahms Concerto with genuine distinction; Mr. Loris Blofield, the popular leader of the orchestra, who was not well advised to choose the very tame Dvorák Violin Concerto, Madame Tatiana Makushina, an attractively temperamental singer, Mr. Norman Allin (on New-Year's evening), and Mr. Matthew Dickie, a young tenor, formerly a Glasgow taxi-driver, who was 'discovered' a couple of years ago by some local enthusiasts and sent off to Italy for training, and was now making his debut as a finished artist. Mr. Dickie displayed (the right word here) a voice of fine quality, but typically Italian in its openness and hard nasality when expanded on the upper notes. His singing disclosed a regrettable lack of subtlety and indeed of musicianship. The third and final month of the Scottish Orchestra season falls to Mr. Albert Coates, who has not hitherto appeared at these concerts.—The Glasgow Choral Union and the Scottish Orchestra presented Beethoven's Mass in D for the first time at Glasgow for a period of at least thirty-five years. It was a gallant effort, but the pace at which most of the work was taken, and the general atmosphere of 'drive,' in an endeavour to steer the singers safely through the difficulties, deprived it of much of its significance, and the weakness of the tenor section in particular told heavily. The quartet of soloists, Miss Carrie Tubb, Miss Catherine Mentiplay, Mr. Parry Jones, and Mr. Harold Williams, never established anything like an understanding. The bass did well, but the contralto was unsafe, and the soprano too often sang under pitch.

Mr. Wilfrid Senior conducted with grip and resource, and incidentally gave a good performance of Beethoven's fourth Symphony. The Choral Union made a happier appearance in its annual New-Year's Day performance of 'The Messiah.' Mr. Senior, since his appointment to the conductorship of the Choral Union some years ago, has been steadily lifting the Choral Union out of its old square vociferousness of approach to 'The Messiah,' and this year the emancipation was more than maintained.—The Glasgow Bach Society gave its annual December recital in Glasgow Cathedral. The Society's choir (conductor, Mr. David T. Yacamin) sang the Church Cantatas, 'God so loved the world' and 'A Stronghold Sure,' and the 121st Psalm (arranged by J. Michael Diacon and Ivor Atkins). The Society's chamber orchestra, in addition to providing the accompaniments, played a Purcell Suite and instrumental movements from two of Bach's Church Cantatas, Mr. F. H. Bissett conducting these.—At the fifth and sixth of his Cramb Music Lectures at Glasgow University on 'Music in Social History,' Dr. George Dyson discussed 'Music allied to public spectacle and drama; mystery and passion plays, opera, and oratorio'; the Glasgow Bach Choir sang illustrative excerpts from Bach's 'St. Matthew' Passion.

The programme of a violin and pianoforte recital given by the well-known Glasgow violinist, Mr. Camillo Ritter, and his sister, Madame Friedemann Ritter, comprised the Bach Chaconne, the 'Kreutzer' Sonata, Schumann's Sonata, Op. 105, the Goldmark Suite, Op. 11, and some Chopin solos for pianoforte.—Mr. A. M. Henderson was the organist at the last of the monthly series of organ recitals given in Bute Hall at Glasgow University. The combined choirs of the University Chapel and Westbourne Church sang a number of *a cappella* pieces.—The recently formed Rutherglen Choral Union (Mr. Robert A. Reid) made its first public appearance in a performance of 'The Messiah.'

PERTH.—The Perth Madrigal Society (Mr. David T. Yacamin) made a first-rate appearance in an extensive and widely varied selection of madrigals and part-songs. Outstanding numbers were Weelkes's 'Like two proud armies,' Max Bruch's 'Morning Song of Praise,' and Coleridge-Taylor's 'Sea-drift.'

STIRLING.—The Stirling Arion Junior Choir, conducted by Mrs. May Carruthers Greig, at its second annual concert gave an attractive programme of unison and two-part songs.

SEBASTIAN.

Music in Wales

ABERYSTWYTH.—The weekly College concerts were resumed on January 12, when Haydn's String Quartet in G (Op. 76, No. 1), Schubert's Quartet in D minor, and a Chaconne by Purcell were performed.

BANGOR.—The first weekly concert of the present term was given at University College, on February 12, when the College Trio (Miss Kathleen Washbourne, Miss Pauline Taylor, and Miss Enid Lewis) played Brahms's Trio in C minor, and a novelty was provided in Donald F. Tovey's Variations for flute and string quartet on a Theme by Gluck. During the evening Mr. E. T. Davies lectured on Brahms, with special reference to his chamber music.

BARRY.—A brilliant concert was given by the Barry County School Orchestra on December 16, the programme including two movements of the C minor Symphony, the 'Unfinished,' Tchaikovsky's 'Nut-cracker Suite,' and Sir Walford Davies's 'Solemn Melody.'

CARDIFF.—Much music-making has taken place during the past few weeks. The Cardiff Amateur Operatic Society gave performances of 'Carmen,' 'Faust,' and 'Il Trovatore' during the week ending December 17.—On the last-named date Mr. Herbert Ware's string orchestra gave a concert of chamber music, which included Holst's 'St. Paul's' Suite, Bach's Suite in B minor for flute and strings, and Elgar's Suite in E minor.—On December 19, Mrs. Clara Novello Davies's Royal Welsh Ladies' Choir gave a programme which included Schubert's 'The Lord is my Shepherd,'

Lassen's 'Spanish Gipsy,' and Fletcher's 'Ring out, wild bells,' and a number of carols.—On December 29, the Cardiff Amateur Orchestral Society, conducted by Mr. J. F. Whitaker, gave a concert.—In addition there have been the usual numerous performances of 'The Messiah' and the 'Christmas Oratorio.'

HAWARDEN.—On December 16 the County School Choir and Orchestra, conducted by Mr. Arthur Lyon, gave a programme which included among other things Beethoven's 'Leonora' Overture No. 3, two movements of the seventh Symphony, Brahms's 'Song of Destiny,' Parry's 'Blest Pair of Sirens' and 'Jerusalem,' and Elgar's 'The Snow.' There was a large and appreciative audience.

PERTH.—Elgar's 'King Olaf' was given under the direction of Mr. Rhys Evans on December 26.

GENERAL.—The Christmas Festival has produced a large number of oratorio concerts in different parts, the usual plethora of 'Messiah' performances being increasingly interspersed with portions of the 'Christmas Oratorio,' while 'Elijah,' 'St. Paul,' and the 'Hymn of Praise' have had frequent performance.—At Cwmaman, Elgar's 'The Dream of Gerontius' was given for the first time, on December 26.—'Samson' was also given for the first time at Ammanford, on December 28.

Music in Ireland

BELFAST.—At a B.B.C. concert, conducted by Mr. E. Godfrey Brown, the programme included two movements of Franck's Symphony and the Finale of Mozart's Clarinet Concerto in A, played by Mr. Robert Baulks.

WATERFORD.—Schubert's 'Unfinished' Symphony was among the works performed by the Waterford Instrumental Society, and broadcast from 2RN on January 12. Prof. W. Henry Murray conducted.

Musical Notes from Abroad

HOLLAND

Willem Pijper's Pianoforte Concerto, a work new to the public, though, I am informed, one that he wrote some time ago and has lately revised, was recently produced with considerable success at the Amsterdam Concertgebouw with the composer as soloist and Monteux conducting. The Concerto is short, in a single movement divided into seven subdivisions—a form that is a favourite one with Pijper, as with many other modern composers. Like his third Symphony, which is growing in popularity, this work contains nothing that is in any way surprising, and although not free from modern clichés, evidently aims at the expression of beauty rather than of the less desirable characteristics which mark some of his earlier music. The harmony alone is much simpler and more harmonious in the older sense of the term, and while there is still a good deal of hard brilliance, the work as a whole is richer and more supple. Most of it is in a comparatively slow tempo, which gives a feeling of restfulness not very often found in Pijper's works, while its freedom from any mere experiment suggests a deeper inspiration. A first hearing gives the impression that Pijper's musical personality is now developing much more rapidly than hitherto. A novelty to Holland was Carl Nielsen's fifth Symphony, but its somewhat conservative manner and sombre mood failed to make the impression that could have been wished. It is a work of real individuality and no little beauty, but its length is against its ready acceptance. The amateur orchestra, 'Musica,' directed by F. E. A. Koeberg, has played a Symphony by Gounod, a pleasant revival which, however, did not give rise to any great desire to hear more. The style is characteristic of the composer of 'Faust' rather than of 'Mors et Vita' or the 'Messe Solemnelle,' which fact placed it outside the general scope of symphonic music. An equally typical French work is Ravel's Sonata in G major for violin and pianoforte, which Sam Swaab and Paul Frenkel have played a number of times. Less

individual than some of the composer's works—the first movement reminds one of Saint-Saëns's 'Danse Macabre'—it is unquestionably clever and sometimes quite musical. It has even passages of broad melody, and is as attractive, though not so serious, as the 'Tzigane.' The International String Quartet did excellent propaganda work for British music at its two concerts at The Hague, the one given under the auspices of the Netherland-England Society, consisting entirely of British works. Unfortunately, by a misunderstanding, the programme had been made too long, so that the fine Vaughan Williams Quartet had to be omitted. We heard, however, no less than seven of the Purcell String Fantasias, and Quartets by E. J. Moeran, Eugène Goossens, and J. B. McEwen, all of which made a most favourable impression. At the players' own recital, in which they were joined by Elly Ney in the Brahms Quintet, they aroused very mixed opinions, one critic describing the event as 'unquestionably the best chamber concert of the season,' while another found the playing unsatisfactory, and, apart from the Brahms, the only item of any interest the Two Sketches of Goossens. On the whole, however, the verdict was favourable to both music and players, the Purcell works being a great surprise to musicians here. Dutch opera is moving slowly, but the standard of performance of the 'Ring' was surprisingly high. The de Hondt Italian Opera Company, an international troupe under Dutch business management, is doing so well that it intends to extend its activities and, amongst other things, to pay a visit to London and, possibly, the English provinces. At present there is little to say on the subject, as I understand that at the time this issue of the *Musical Times* will be going to press the directors will be in London discussing matters with those with whom they hope to co-operate.

HERBERT ANTCLIFFE.

MILAN

THE OPERAS AT LA SCALA

Interest centring about the re-opening of the Opera this year was very keen on account of rumours current concerning the 'unfortunate' 'Otello,' with which it had been proposed to inaugurate the season. But 'Otello' not being ready at the appointed time, the next opera, Boito's 'Mefistofele,' took its place on November 16. As protagonist, the choice of the bass Pasero was scarcely happy. His is a style admirably suited to noble *bel canto* parts, but it proved beyond him to convey to a big public all the sinister intentions of the Mefisto music. Similarly the Margherita of Corbelli did not approach perfection, as she, on the contrary, infused too much temperament into a part more or less lyric. Pertile as Faust gave us another of his delightful performances, and wholly commendable was the Elena of Signorina Rasa. A few days later, 'Fidelio' repeated the success of last spring, the occasion of the opera's debut in this theatre. It was due to the impression then made that we were able to hear it again this year. Perhaps the Philistines will permit us to enter this on the credit side of the Centenary ledger! To the capable hands of Madame Ohms Pascoli fell the title-role, and to her is our gratitude due for the artistic treatment of Beethoven's music. Ferraris as Rossellini, Merli as Florestano, Bettini as Rocco, and Rossi-Morelli as Pezarro, completed a cast of very acceptable singers. After the 'Leonora' Overture there were four ovations to Toscanini, who directed.

Puccini's 'Manon Lescaut,' the next opera to be presented, scored a success to be expected (in Italy) of any of this composer's works. Signorina Pampanini was the Manon, but in comparison with the polished singing and masterly acting of Pertile as the lover, she seemed to have little beyond a beautiful voice and a warm temperament. The smaller parts were sung by Badini and Baccaloni.

Finally came the much discussed 'Otello,' and the reason for the delay became apparent. Contrary to the general belief that Verdi wrote this opera especially for Tamagno or for Maurel, he, in his own words, wrote it to

please himself and had never been satisfied with its performances. Written fourteen years later than 'Aida'—fourteen years of study and meditation—it plainly shows the influence of the music-drama about that time beginning to invade Italy. 'Otello' may be said to have raised the bulwarks of Italian opera; but since its first production, in 1887, the traditions of Tamagno and Maurel have hung over the opera, and it was to reinstate the work in public favour that Toscanini spent so much time in its preparation. The tenor chosen to sing the rôle was the young Frenchman, Trantoul, who in performance achieved a standard said to excel even that of Tamagno. His voice is of ample power and great dramatic intensity, with a well-mastered mezzo-voce. Unfortunately the Iago of Stabile was not of adequate strength. His artistry and dramatic sense are possibly not excelled by any living baritone, but the voice is light, and, like the Mefistofele of Pasero, was lacking in sinister force. However, it must be accounted to him for righteousness that with the limited means at his disposal his performance approached as nearly as possible perfection. Scacciati sang well, if somewhat coldly, in the part of Desdemona, but as it would have been all too easy to overdo it, her neatness and discretion were to be commended, and won for her a considerable measure of success. Especially notable were the duet in the first Act and the Ave Maria of the fourth. The triumph cannot be said to have been absolute, and without detracting from the excellent performances of the artists named, 'Otello' as an opera is more or less where it was before.

The second revival was Giordano's 'Siberia,' given for the first time in 1903. The last performance in this theatre was in 1917, when the composer, not without precedent, retouched it (and in certain places altered the orchestration), removed from the first and third Acts the personage of Walitzin, and made the drama to centre (in the third Act) about the repugnant figure of Gleby. The second Act, considered the best, remained intact. It is here that Giordano introduced the celebrated Volga song. The three leads were sung respectively by Scacciati, the tenor Merli, and the new baritone Damiani, to whom probably the highest laurels fell. In the character of Gleby both his voice and dramatic instincts ^{were} wed to distinct advantage.

Of a whole shoal of pianists this month, Jascha Spivakovsky towered a giant in no mean company. His programme, though big in the broad sense of the word, was not apparently long enough to satisfy his audience. It drew on each of the three B's, Chopin, Castelnuovo-Tedesco, Borodin, Liadov, and Liszt. He is a remarkably strong and virile player, and evidenced extraordinary skill, but this was not obtruded.

A discovery of international interest by Maestro Boghen, of the Florence Conservatorium, was that of an unpublished oratorio by Mozart. (Maestro Boghen, well known for his extended researches, recently found a 'Stabat Mater' for two voices by Alessandro Scarlatti.) Careful examination indicates its authenticity. It is entitled 'Isacco (Isaac), Figure of the Redeemer, Oratorio in two Acts by Signor Wolfgang Mozart.' Until the present there has been uncertainty as to the actual existence of the oratorio, which Boghen asserts to have been written between 1771 and 1773, on the occasions of Mozart's second and third journeys to Italy.

WOLF-FERRARI'S NEW OPERA, 'SLY'

Based upon an adaptation of the Prologue to 'The Taming of the Shrew,' 'Sly,' under the title of 'Leggenda del dormiente risvegliato' ('Legend of the sleeper re-awakened') has had, as may be imagined, great success in Italy. The author, Giovacchino Forzano, a well-known man of the theatre in this country, is the producer of the operas at La Scala and an occasional writer in the *Corriere della Sera*, an important Italian daily. In setting the libretto, Wolf-Ferrari has not succeeded in saying anything new musically, and his melodies though grateful, and at times forcible, do not possess originality. Free enough from melodramatic influence, and with but occasional touches of modernity, the music is in a style that varies indeterminately between the 17th and 20th centuries. One observes the

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composer's already established predilections, his strength and his weaknesses. Be it said, however, that the music is sincere and rings true; notwithstanding the occasional use of idioms whose virginal freshness has long since vanished, the marriage of text to tune is on the whole happy. Unfortunately, 'Sly' challenges comparison with previous works of the same composer, and is not always strong enough to substantiate its claims. In the first Act, which opens with a scene in the Falcon Inn, in London, there is a recitative for Dolly (a variation on Rosalind) which does not manage to get far away from the forms used in the early part of last century. Then, with the entry of the Count of Westmorland—more or less a Malvolio—one is strongly reminded of Lohengrin. At times, however, the composer achieves a vein of humour which he develops quite successfully.

The arrival of Sly himself, a drunken, genial poet of the tavern, occasions many good things, and effects a surprise or two. The 'Ballata dell' orso' reveals in the composer a musician possessed of rare observation. The theme, preceded by eight pungent chords, is narrative, somewhat sentimental, and supplies an eloquent background to the lines of poor Sly, with which it finishes, 'Viva l' orso filosofo amatore che divora l'amante per amore.' Before the Act closes, the music again becomes half serious, half facetious, and Sly, drunk to unconsciousness, is carried to Westmorland's castle, there to be the victim of the pranks of his lordship.

The second Act, dramatically speaking, is admirable. The music acquires a deeply fantastic and Oriental colour, not a little suggestive of Stravinsky's 'Firebird.' Here the poet awakens to find himself richly dressed and surrounded by fantastically costumed servants and courtiers, who all combine to convince him that he is really a great lord, who has lain long under the spell of drink and hallucinations. An intermezzo dividing the Act is a gem. This, with the music of the second part, is the best of the opera.

The following scene borders on the pompous, and the music is inclined to be noisy. It leads to a duet between Sly and Dolly which doesn't altogether come off. Sly's part is too heavy. The work concludes with an epilogue, dramatic and concise. In this section, where Sly is apprehended by the sheriff as the poor inebriate and not the exalted nobleman, there is some excellent string music, to the tones of which Sly, figuratively speaking, comes back to earth, to find Dolly, who is really good and sincere, weeping penitently and seeking pardon.

In the person of Pertile, the character of Sly found an interpreter whose performance approached as high a degree of perfection as one can reasonably demand. The rôle of Dolly, originally entrusted to Margaret Sheridan, was, owing to that lady's unfortunate and protracted illness, given to Mercédès Llopant, with whom Rossi-Morrelli as Westmorland, and Badini as John Blake, shared secondary honours. A word of praise is due to the excellent handling of the orchestra by M. Panizza.

It is interesting to note the recognition by the Minister of Education, the Hon. Fedele, of the value of music in the schools in the formation of character and intellect, and the nature of his recent circular to the teachers on this subject. The decadence of the Italian lyric art may be charged against the thousands of foreign students whose willingness to pay to sing in Italy has tended to corrupt not only the art, but the teaching profession as well; and it is to the restoration of a good standard in this and other branches that the Minister is devoting his attention. The decision to begin with simple theory and (a northern influence?) choral and class singing, indicates the soundness of the methods to be adopted. The decision to introduce a pianoforte into every school will no doubt be carried out with the usual Fascist swiftness, and this year will find the new régime well established. In addition, there are to be scholars' concerts at which the conduct of affairs is to be 'decorous and dignified.' Still further, the instruction is to be entrusted only to those whose life and studies have been devoted to music. High ideals, indeed; but there seem to be good grounds for hope and enthusiasm.

CHARLES D'IF.

PARIS

The past month has witnessed a boom in operatic production. No less than six new works have been staged, ranging from the single-Act ballet 'Evolution' to 'Angelo, Tyrant of Padua,' a five-Act opera of the elaborate melodramatic type.

'Evolution' is a short ballet with no other aim than the parodying of the various society dances which, for the last thirty years, have been ushered into success and then swept into oblivion by goddess Fashion. M. Leufant, who composed the music, had little chance of displaying any personal talent. The score is an ingenuous pastiche, with a lucky touch of irony now and then. The ballet stands halfway between the Russian conception as realised by Diaghilev's group and that of the music-hall. Unhappily, it lacks the occasional veracity of the former and the rich decoration of the latter; the Opéra-Comique being, naturally, unable to compete on this ground even with a second-rate music-hall.

Darius Milhaud's 'Pauvre Matelot,' produced by the same theatre, was anticipated with considerable interest. It is a one-Act piece, divided into three tableaux. The author of the text, Jean Cocteau, in a stern and condensed language imitating often that of the popular song, tells the story of a sailor returning home with a big fortune after an absence of fifteen years. All this time his wife had been keeping an inn. Anxious to test her faithfulness, the sailor, whose features have been deeply altered by time, conceals his identity and calls on his own wife as a friend of her husband's. Incidentally he displays his treasures, and deplores that her husband is soon to come back decrepit and poor. He asks for a bed, and goes to sleep intending to reveal the truth next morning. But during the night the wife, tempted by the guest's treasures and longing to spare her husband shame and misery, kills the sailor with a hammer. The curtain falls while the too-faithful wife and her father-in-law remove the sailor's body and throw it into a pit. When dealing with this rude subject the main aim of the authors seems to have been the total banishment of anything that might have looked like a theatrically conventional scene. The piece gives the impression of a succession of unprepared shocks by which the essence of the drama is shot out upon the public. Such a conception of dramatic art leaves room for neither lyrical effusion nor musical development of a dramatic or symphonic character. Occasionally a theme of popular cast appears in the orchestra, and creates the requisite atmosphere, but is soon submerged, along with the vocal parts, by dissonant chords let loose seemingly at unexpected junctures. In spite of unchallengeable assets, both poetic and musical, the 'Pauvre Matelot' has been roughly and unjustly dealt with by most of the critics. It may drift into failure chiefly on that very ground of theatrical make-up which the authors have purposely ignored.

As a contrast to this grim story the Opéra-Comique produced 'Le bon Roi Dagobert,' an amusing musical comedy written by André Rivoire, and composed by Marcel Samuel Rousseau. As early as 1908 M. Rivoire had composed for the Comédie-Française a piece based on the gallant freaks of King Dagobert. M. Rousseau's musical commentary is light and often entertaining. Now and again it takes a plain, colloquial character, while an abundant use of student and nursery songs make the public at large quite at home with the show.

M. Alfred Bruneau, member of the Institute, ranks undoubtedly among the foremost exponents of French dramatic music. His new opera, 'Angelo, Tyrant of Padua,' takes a place beside such works as 'Rêve,' 'L'Attaque du Moulin,' 'Messidor,' &c. The libretto, in five Acts, is drawn by Charles Mére from Victor Hugo's well-known drama. M. Bruneau's score displays his efficient talent of lyric and dramatic expression. Each of the five Acts is introduced by a symphonic prelude of solid composition, and there are many instances where M. Bruneau attains genuine dramatic power.

Passing to the National Opera we have to note the simultaneous production of two new works, 'Matines d'Amour,' poem by Raoul Gastambide, music by

Jules Mazellier, and 'Cyra,' by A. Boucheron and P. Choudens, the music by Marc Delmas. The two pieces have taken rank in the répertoire of the Opéra by virtue of the Grand Prix de Rome won by the composers, and giving them the right of public performance of their first works. Cyra is the favourite wife of the King of Tyre, some seven hundred and fifty years B.C. She mourns the king's death, and marches to the fire accompanied by a long procession of priests, slaves, &c., in obedience to the sacred law. The music is of the conventional and impersonal mould. Given a less worn-out subject M. Delmas may some day reveal his own personality.

M. Mazellier has attempted, in honest and conservative language, to depict how the mercy of the Holy Virgin saves from sin the monk Theophilus and sweet Magdalena, wife of an aged gentleman. Tempted by the demons, they had fled from their respective nests. But the grace of the Holy Virgin wins them back to virtue, while invisible angel choruses praise the glory of the Mother of God.

PETRO J. PETRIDIS.

TORONTO

So far, the season here has been chiefly one of singers, and, we are happy to say, after the disappointing audiences of last year, a very successful one. Galli-Curci, Rosa Ponselle, and Edward Johnson drew crowded attendances; and Ernestine Schumann-Heink gave us an inspiring farewell, also a much needed lesson in style and interpretation.

A delightful evening was spent with Salvi, a harpist of scrupulous taste and sound musicianship. And those remarkable English Singers have again given us the unique treat of hearing some of our finest English music well sung and beautifully enunciated. That deals with the soloists. We have had one visiting orchestra, the Detroit Symphony, and thanks to the indefatigable energy and initiative of our new impresario, Agnes D. Steels, Gabrilowitsch was welcomed with a packed house. The orchestra is small, but beautiful throughout. There is an atmosphere of easy natural beauty about the playing of these Detroit men which is a new experience for us, accustomed as we are to the polished electrified dynamics of the front-rank American orchestras.

Our own orchestra, which now, thanks to the interest of Mr. Herbert C. Cox, takes the name of the Toronto Symphony, gives us regular fortnightly Twilight Concerts, Dr. von Kunits treating us very happily to choice bits of Beethoven, Mendelssohn, and Tchaikovsky along the fairly well-beaten track. Two of the assisting artists have been pianists, Charles Naegele and Katherine Bacon, the third a soprano of great wealth and influence, Lady Eaton.

H. C. F.

VIENNA

KRENEK'S 'JOHNNY STRIKES UP' AT THE STAATSOPERA

Ernst Krenek's opera, 'Jonny spielt auf,' has reached the Staatsoper of Vienna, that last bulwark of operatic conservatism; and its effect upon Vienna's public—still one of the most conservative in existence—has equalled, even surpassed, its success in all other cities. The Staatsoper was, according to statisticians, the fifty-ninth theatre to produce this piece. It is a success unrivalled by any opera within human memory, and a fact that invites analysis. Surely it would be unjust to ascribe the tremendous success of Krenek's work merely to the unprecedented presence in grand opera of the saxophone both on the stage and in the orchestral pit; nor to the fascination of charleston dancers in an operatic theatre; nor to those symbols of 20th-century technical proficiency which play a more or less subordinate rôle in 'Jonny spielt auf': the steam engine, the sleeping car, the loud speaker, the taxi, the film, or the vacuum carpet-cleaner. Rather the secret of 'Jonny's' success lies in the almost infernal cleverness of the young composer in combining such flippant, frivolous devices with a plot that is inherently sentimental, in parts even melodramatic. The plot, after all, revolves around a tenor-singing lover and a mundane soprano diva with a decided 'heart interest' story; and in keeping with the current operetta recipe, Krenek joins to this 'heroic'

couple a juvenile dance comedian and a soubrette. The baritone villain is killed (by Just Fate as embodied in a formidable steam engine) in time to ensure the traditional happy end. Police detectives, and all the emblems of the much vaunted '20th-century spirit,' are more or less mere staffage.

Staffage, too, and subordinate in importance, is the widely-discussed jazz element in this music. Krenek himself, in a much-noted lecture delivered at Vienna, objected most strongly against the over-estimation of this feature. 'Jonny,' according to the composer-librettist, is no more a 'jazz opera' than Mozart's 'Don Juan' merits the name of a 'minuet opera' by reason of the employment of what Krenek argues was the jazz of Mozart's period. With equal clearness Krenek refuted the supposition that his 'Jonny' was calculated to *épater le bourgeois* by its book or music. All he aimed at was to create an effective, amusing, interesting opera, devoid of the false pathos that has come to be associated with the species; and therein he has surely succeeded. Let us not overrate 'Jonny' as an artistic achievement: the book is clever, but far from deep, its music witty, full of imagination, but far from evenly constructed or worked out; indeed, much of the score is more or less sketchy or haphazard. Yet, with all its shortcomings, Krenek's 'jazz opera' may be destined to make history; it may—if that be still possible—deliver that ill-fated species called 'grand opera' from a hopeless deadlock, from the fetters of pathos and 'softness' and untimely romanticism. If hereafter the 'traditionalists' will realise that love potions and drinks of forgetfulness (those venerable emblems of Wagnerian stagecraft) may, on the modern operatic stage, be well replaced by champagne, and shaggy goats or papier-maché swans by a smart motor car—then 'Jonny' would have served its purpose. It is, perhaps, a landmark in the history of opera, though not one in the career of its composer, who has done, and will do, infinitely better things than this product of a few leisure hours. Krenek has the swing, the 'go,' and the admirable lack of respect which are the privilege, nay the duty, of his twenty-seven years. This is the positive quality of his 'Jonny' opera—and more than outweighs its weaknesses.

Whatever real music there is in this score—and its quantity is considerable—came out, more than elsewhere, in the Vienna Staatsoper's production, under Robert Heger's masterly baton. Heger, for one, dwelt on the serious portions of this score—such as the dialogue of the poet with the voices of the icy glacier—with loving delight. He made his orchestra sing those cantabile passages which no one had fathomed in Krenek's music, and apportioned to the jazz elements the secondary rôle which Krenek intended. The smiling face of dear old Puccini glanced out from between the glowing string passages, and the Straussian subtlety came out in the delicate orchestral mixtures. The singers revelled in what had been thought 'unmelodic' music, with Puccinian *fermatas* and Verdiian *cantilenas*. Vera Schwarz, Elisabeth Schumann, Koloman Patsky, Hans Duhan, and Alfred Jerger, were the soloists—not all perfect historically, but all with beautiful voices. Jerger's impersonation of Jonny was undoubtedly one of the great histrionic masterpieces of decades, a marvellous composite of singer, musician, actor, dancer, and acrobat. With this production the Vienna Opera has shown itself what it is: still the foremost operatic theatre of Europe. The stage management of the often esoteric Dr. Wallerstein was masterly; esoteric enough to lend artistic taste to the coarser scenes, and pompous enough for the final apotheosis, a Breughelian vision of New York's Broadway with a hundred of frantically dancing girls and boys. It was a gorgeous super-revue, but governed by the master hand of a great artist, who brought order into pandemonium. Beautiful and imaginative were the settings of a mundane hotel hall; of a big, bustling metropolitan railway station with an awe-inspiring colossus of a locomotive; and of a huge glacier in the Swiss Alps. All forces combined to make the première a notable evening.

Even more amusing perhaps than the work itself was its postlude in the Vienna press. An upheaval followed the première, with endless newspaper controversies.

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Dr. Korngold and his paper, the *Neue Freie Presse*, waged a violent campaign, and with strange means, even prior to the première. Since the first performance, Dr. Korngold has conducted a new press propaganda which barely succeeds in hiding behind its alleged 'ethical' motives the loving care for his composing son. Happily, Dr. Korngold is isolated in his attacks; the unanimous verdict of all progressive writers has thrown Korngold's wailing to the winds. On the evening of December 31—the memorable date of the première—the much-vaunted 'operatic dignity and tradition' have received a decisive blow. That is why Krenek's opera marks an epoch for the species; and the laments of peevish Hanslickites in the Vienna press will not stop history.

BALLET—AND 'BALLET'

Another recent novelty of the Staatsoper was far less successful and less happily chosen—a ballet compiled by a gentleman named Regel from music by Carl Maria von Weber. Whatever may be said for, and particularly against, Richard Strauss's régime as director of the Vienna Staatsoper, his foible for dance (a predilection which he indulged in, to be sure, often at the expense of serious operatic activities) resulted in a number of notable ballet productions. Franz Schalk, now in charge, evidently believes more in productive operatic work, much to the dissatisfaction of the ballet ensemble at his house. This season's novelty, the Weberian concoction referred to above, probably satisfied neither the dancers eager for employment, nor the public. The doubtful product named 'The Nixen of Schönbrunn,' a locally tainted court romance from the Maria Theresa epoch, was a painful exhibition of 19th-century ballet antics, hopeless in choreography and staging, pitiful in its doubtful 'poetry' and sentimentalism.

The Vienna Opera, alone of all German-speaking theatres, still clings to what may be called 'classic' ballet dancing. Germany, more progressive and invariably 'intellectual', has since produced a new and, in its one-sidedness, no more positive style. Mary Wigman and the strange German prophets of 'expressive' dance are bound to approach choreographic art with the serious-mindedness and intellectualism which is the inheritance of the Teutonic race; with the result that dancing in Germany has become a thing replete with problems, be it practised with music or without (which is one of the newest fashions): a thing closer to acting and pantomime than to terpsichorean art. Its apostles—they are actors, even philosophers, but not dancers—look askance on classic training, as a German Wagnerian soprano would upon the 'old fashioned' coloratura singer.

This explains why Serge Diaghileff's Russian Ballet, which has recently toured Central Europe, proved a failure and disappointment in Germany; but made a tremendous success at Vienna, the city which, though German by language and history, is spiritually a composite of Teutonic and Latin influences, with the latter predominating. Diaghileff's répertoire, so familiar to British audiences as to make a detailed account superfluous, found receptive eyes and ears here. Diaghileff's performance of de Falla's delightful 'Tricorne' may serve as a suitable example for the relative valuation of ballet here and in Germany. In the Berlin of Erwin Piscator—the present stage director à la mode of Berlin and apostle of political propaganda by means of the theatre—a stage-manager should have easily seized the opportunity of making the piece the vehicle for ironic parody directed against nobility (as represented by the unhappy Corregidor) and a triumphant apotheosis of the working people as symbolised by the Miller and his friends. With Diaghileff it is a series of brilliantly executed dances, with the histrionic element as a mere incidental feature of the action. At Vienna, where the public expected from the Russian Ballet dance, and nothing but dance of the first order, their success was enormous, with the lion's share going to Serge Lifar, the 'lyricist' of the troupe, to Léonide Massine, Georges Balanchine, Alexandra Danilova, Alice Nikitina, and to a fifteen-year-old dancer, Alicia Markova (said to be an English girl), whom Diaghileff has recently added to his troupe.

ORCHESTRAL EVENTS

In Vienna concert-halls modernism has recently made strong headway through the advent of Wilhelm Furtwängler as conductor of the Philharmonic Orchestra (jointly with Franz Schalk). Not since Schalk's performance of Stravinsky's 'Le Sacre du Printemps' have the peaceful pre-prandial Sunday exercises of the Philharmonic subscribers been so rudely disturbed as with the première of Paul Hindemith's Concerto (Op. 38) for orchestra, under Furtwängler, who succeeded in leading the daring piece to ultimate success here. Less offensive was the latest novelty of Rudolf Nilius's Tonkünstler concerts, a long and somewhat loquacious Symphony in E flat major, by Lothar Riedinger—music of the epic sort that is rare in our epoch, replete with Wagnerian, Straussian, and Mahlerian elements. It is the sort of music to please the Conservative who loves his 'revolutionaries' when they have ceased to be such, and when presented by late-coming eccentrics. Mahler himself, with his fourth Symphony, was heard in a Philharmonic concert under Erich Kleiber. This Viennese, who has made a phenomenally quick career and in young years achieved the post of head of the Berlin State Opera, was on this occasion heard here for the first time with Vienna's greatest orchestra. He represents the modern type of the 'nervous,' analytical conductor that Mahler inaugurated; and he has, which is more important, the gift of synthesis to such an extent that Mahler's music is divested of its alleged 'incoherence.' Kleiber has a marvellous method of putting the musical structure of the piece bare before his hearers, of 'exposing' the subject-matter and developing it with consummate clarity of form and construction. He is a conductor laden with energy and concentration, a great leader gifted with a magnetism that extends to orchestra and hearers alike, and brought the home-comer a tremendous success. PAUL BECHERT.

[We regret the notes from Germany arrived too late for insertion.—EDITOR.]

Obituary

We regret to record the following deaths:

PHILIP BROZEL, at Twickenham, on December 23. He came to London from his birthplace, St. Petersburg, when about twenty-five, and seems to have been first heard here in the choir of Bayswater Synagogue. Later he studied at the Royal Academy of Music, where he became a gold medallist, being subsequently made a Fellow. While still a student he came under the notice of Sir Augustus Harris, who engaged him as Canio in 'Pagliacci.' The following year saw him appearing with Calvé and Patti, and his operatic career was crowned by an invitation to sing the name-parts in 'Lohengrin' and 'Parsifal' at Bayreuth. Brozel sang in practically every important opera-house in Europe. Since his retirement some years ago he has frequently sung in and on behalf of various Jewish institutions.

[An appreciation of Brozel, by one who knew him, will appear in our next issue.—EDITOR.]

COURTICE POUNDS, on December 21, in his sixty-sixth year. He received his early training as a choir-boy at St. Stephen's Church, Kensington, and the Italian Church, Hatton Garden, afterwards studying at the Royal Academy of Music. He will be long remembered as one of the most successful of Gilbert-Sullivan singers, but a no less treasured recollection is that of his Feste and Touchstone, especially the former. He was unusually well-equipped for such Shakespearian parts, adding to his charming voice a sense of comedy, and its almost inevitable accompaniment, a touch of pathos. In addition to the Savoy operas, many musical plays—notably 'Chu Chin Chow' and 'Lilac Time'—benefited by his delightful art.

J. H. G. Baughan, on December 12. For several years he edited the *Musical Standard*, in succession to his brother, E. A. Baughan, and he also acted for a time as musical critic to the *Daily Mail*.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

M. C.—You ask for information respecting the graces in Couperin's 'Les Roseaux' in List B of the Associated Board Examination, Advanced Grade. Play the mordents with grace and not too bitingly, as befits the nature of the music. Treat the appoggiaturas with some freedom. They are all of the short variety, but never approximate to the acciaccatura. That in the first whole bar, for instance, may be regarded as the first two members of a triplet of semiquavers. On no account let the principal sound come with an accompanying sound: either before or after, but not with. The shake in the fifth bar after the double-bar may be formed of demisemiquavers, the first note being F sharp tied from the previous sound. That occurring some nine bars later starts on the auxiliary sound and incorporates a 'turn' at the close. These seem to be all the points of importance; but should you still be uncertain, write again and give examples in notation of what you propose.

H. V. W. P.—The French horn is a very important member of the orchestra, which occasionally takes a hand in chamber music. The repertory is not very extensive, and it cannot do quick passages and shakes, although nowadays, in the hands of a good performer, it seems to do most things. You are not too old to learn it if you are also patient and determined, and you need not fear that your lungs will suffer. If you acquire sufficient skill you would get a good deal of enjoyment out of the horn both in orchestras and in occasional chamber music performances.

T. W. C.—Some clarinet questions: (1) Apparently you have a high pitch instrument. This is useless for ordinary orchestral purposes, though suitable for a military band. (2) The E flat clarinet is rarely used save in military bands, and not often even there. (3) The clarinets most commonly used in orchestral work are in B flat and A. The classical composers often wrote for clarinet in C, but the part is now invariably transposed. (4) The Boehm system is the best; we know nothing about the other you mention. (5) Self-tuition is not advisable if you can manage some lessons. But if you must teach yourself, work with the Tutor by Klose (Hawkes, 20s.).

CHORAL CONDUCTOR.—Bach's B minor Mass: (1) There seems to be no standardised method of abbreviation, mainly because the work is usually given entire. The time occupied in performance without cuts is two hours and a quarter. Novello publish Sol-fa edition (choruses only) at 3s. The Staff notation vocal score is 4s.; separate vocal parts, 8d. each. (2) For the constitution of your orchestra of (say) twenty-two players, we suggest: violins, 5, 5, violas, 2, 'cellos, 4=16; wind, 1 each=6; with organ. (3) Verdi's 'Stabat Mater' is published by Ricordi. Write to them for the particulars you name.

SUSSEX.—(1) In accompanying a hymn on the organ the inner parts are, as you say, usually sustained, but this practice should not be invariable. Reiterated bass notes are better played as written, like the treble part. But a good accompanist will employ as many varieties of touch in hymns as in playing a solo. (2) 2-4 time, re-written in notes of double length, would become 2-2.

K. W. F.—As a substitute for the Mendelssohn Wedding March, try that of W. T. Best, or the 'Bridal March' from 'The Birds,' by Parry (both published by Novello). But almost any march will do—e.g., the 'Pontifical' of Widor. Your recital on the occasion need not consist of pieces nominally of a matrimonial type. A programme of good, well-contrasted, and light music will be suitable.

B.M. / V.C.H.V.—The fact of your not being an A.R.C.M. or L.R.A.M. is no bar to your sending in pupils for the Associated Board Examinations.

W. M. G.—Certainly it will be worth your while to take organ lessons with a view to obtaining a post in a village church. Your age is nothing: plenty of players have started far later and done well. Although the organ is a difficult instrument, a student with a good foundation of pianoforte technique can soon become a useful performer.

BILLET.—(1) The only dumb pianoforte for practising purposes that we know of is one obtainable from Messrs. Murdoch's, Oxford Street, price ten guineas. (2) The touch of the Dulcitone tuning-fork piano is somewhat springy, rather more like that of a modern organ than of an ordinary pianoforte. The instrument is eminently suitable for use in a small room.

B. K.—We do not know 'the original publishers of the music of the Russian Orthodox Church.' Probably there were several. Messrs. Bayley & Ferguson publish a series of Russian Church Music, edited by A. M. Henderson, with English words. Write for a list. We have not heard of any book dealing with the subject.

J. T.—So far as we know, there is no book on Tudor Church music, but you will find much material on the subject in Grattan Flood's 'Early Tudor Composers' (Oxford University Press), and in the series of articles on 'Late Tudor Composers' now appearing in the *Musical Times*.

JOHN SEBACH.—(1) We regard the Harold Brooke edition of 'The Forty-eight' as by far the most convenient and practical, and therefore the best. It is published by Novello. (2) An excellent recent edition of Beethoven's Sonatas is that of Alfredo Casella, published by Ricordi, in three volumes.

FESTIVAL.—Play the treble semiquavers with the bass quaver, and make it short. A more usual and simple way of writing this passage would be to write quavers in the treble with a staccato dash over the second note.

E. S. N.—In the opening bar of the Finale of Beethoven's Pianoforte Fantasia in G, Op. 49, No. 1, the accent comes on the second quaver D. Without such accent (which should be slight) the 6-8 tempo is not defined.

E. B. S.—The great 'Wind *versus* Wynd' battle was fully fought out recently in these columns, and we are anxious to drop no spark that will set it blazing again. In the case you quote, we ourselves should sing . . . But no!

PLAINSONG, DEVON.—We feel sure you will find all you want in 'The Accompaniment of Plainsong,' by J. H. Arnold (Oxford University Press, 12s. 6d.).

G. W.—CC is the bottom note of the organ; the C's above are respectively known as tenor C, middle C (usually indicated as C¹), treble C (C^{II}), and C^{III}.

M. A. G.—It is not necessary to ask permission to set Monsell's 'Rest of the Weary' and Wesley's 'Love Divine.'

W. H. R.—Try 'Examination Aural Tests,' by Frederick G. Shinn (Augener, 6s.), supplementing them by intelligent work on your own account.

In our reply to 'S. M. X.' last month we said we knew of no book dealing with choral conducting. We didn't; but we do, for Messrs. Paxton send us Herbert Antcliffe's 'The Chorus Master,' a very practical little book in which a chapter is given to conducting.

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